



New England Sunset

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psa JOURNAL

OFFICIAL PUBLICATION
OF THE
PHOTOGRAPHIC SOCIETY
OF AMERICA

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The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the

entire group and not solely for the individual to whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity.

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The President Reports

As this is written, the details of the annual report are not complete, but some of the figures of high interest have been reported. The total membership has increased 602 in the year and the list of camera clubs has jumped by 129. These figures mean that our total has gone up by 32.3% in the past three years and club membership by 48.5%. Both of these percentage figures are from March of 1951.

While the general increase is most gratifying, that of our camera club membership calls for special mention of Fred Fix and his assistants who took over when the Committee was re-instated. The helpful services they have made available to groups throughout the U.S.A. and Canada plus their aid in promoting use of our rapidly growing number of Recorded Lectures has made it possible for PSA to assist a great number of clubs. This greater value to the clubs and their members has naturally resulted in their joining PSA in order to take advantage of all PSA offers.

It is hoped that every member club will, in the months ahead, appoint one official whose duty will be to see to it that his club has full knowledge of what we can give them, and also to make certain that each club member knows how much more he has to gain by his own membership in the Society. I think all of us will agree that to know what PSA membership offers the group or the individual is to take immediate steps to become a PSA'er.

In that connection, as in so many others, the District Representatives and their Committeemen have a most important place in the picture. Time was when their chief duty was the unpleasant one of checking up on the members who did not renew their memberships promptly, but under the leadership of the Zone Directors, they now are all that the name "Representative" means in their territory.

If you want information on any phase of PSA activity, they can either give it to you or tell you just who can supply it. They are the chief channel between the members and the Committee Chairmen and officers in everything PSA does and stands for. And, when you want to extend an invitation to a friend to enjoy PSA's benefits, your DR can give you an extra Member's Manual and a few application blanks.

If I may go back to the year's figures, 648 PSA'ers took the trouble to sponsor one or more new members; about one member in ten. If one more in each ten invited a friend to enjoy PSA with him, we would pass the old "high" of 1949 before Christmas. Which, in turn, leads to a disappointment. I had hoped that our total would pass the 8,000 mark by June 30, but we missed by 44!

Then, five days later, came a letter from Francis Wu, Honorary Representative to Hong Kong, with more than enough to meet the goal. Thanks to him and to so many others who are carrying the major load of extending PSA's benefits to more photographers. It is going to be very interesting to see what we can accomplish for photographers and photography when we number 15,000!

See you at the Convention.

NORMIS HARKNESS

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PSA JOURNAL

The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confines, but use The Diffuser as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

Neodyn

Dear Don:

In the *Journal* which arrived today I find "In the Foreign Press" a review which seems to give an erroneous impression, and I hope that the following may find space in the "Diffuser" column of the next issue.

The reviewer discusses a new German developer stating that it is designed to increase the speed of "slow" film from Weston 6 to Weston 12 and adds: "since few of us here use such slow films, we're inclined to think, so what? When we have films that in regular developers give us ASA 200, what price Neodyn?"

This misses the story completely, and I fear the reviewer has almost nothing whatever to do with miniature photography. In Germany, "slow" films have a speed of Weston 12 to 16 which, after all, is about that of Kodachrome. Almost all European films regardless of speed are much more contrasty than ours. Hence, use of the Weston 16 films would give an extremely harsh negative unless greatly underdeveloped—thus losing film speed. The chief advantage of such a film is of course its microscopic grain. The German professional photographer, Willi Beutler, came forth with a metol-carbonate developer which led to the developer "Neodyn" which accomplished three things: the resolution of the negatives was greater than with so-called normal developers, the gradation of the negatives was excellent throughout, and the best results were obtained with a speed-rating of Weston 24 to 32. I have used the German film Adox KB14 and the English Ilford Pan F for several years with excellent results. With the metol-carbonate developer using these films at ASA 32 the results leave nothing to be desired. One can make 14 x 17 or even 16 x 20 enlargements which are sharp, have practically no grain, and the tonal range is excellent. I doubt that this could be done with any degree of consistency with a 35 mm. film having an ASA rating of 200 and developed with a normal developer. Until one has seen the resolution and lack of grain given by these films with the above

developer, it is difficult to believe and therefore many PSA miniatures may want to try it. Evidently the reviewer believed the term "slow" to mean a film comparable to Microfilm which is not the case; and, an ASA or Weston rating of 32 is most respectable for the average subject. Such a combination is not recommended for available-light photography where faster films with their decreased resolution and increased grain must be used. I only regret that our U.S. film manufacturers do not give us a 35 mm. film of comparable quality, and even dear old Panatomic-X which is somewhat grainy in comparison to Adox KB 14 or Ilford Pan F has apparently been buried forever.

Bill Daniel

No, Bill, our writer wasn't misled by the speed rating because the DIN ratings were included in the original article, and it specified that the developer couldn't be used with high speed films if you expected good results.

Are you sure we have missed the story? Neodyn may be excellent for German films, we'll concede that it is, but too many of our American amateurs pursue a fetish of one sort or another and misapply products, information or what have you. Neodyn was developed to fit a situation which exists in Germany. To blindly use the developer here with our films would be foolish, and there are plenty who would be that foolish.

It is only recently that Adox films have become generally available here. Even the Ilford and Gevaert films, which have been imported for years and years, are not freely available. Without the film part of the combination, the developer is quite useless. We feel it is better to damn it with faint praise than run a puffing story which will result in hardship for those who might use it improperly.

And we have seen mighty fine pictures made with some of those "coarse-grain" American films, not the ASA200 type we flippantly mentioned, which isn't available in 35mm.

More John Smiths!

Dear Don:

I was pleased with the reproduction of my photographs in the July *Journal*. However somebody managed to misspell my name!

It wasn't as bad as the Atlanta papers which managed to spell it Cortland F. Lane! I use the Manhattan spelling of "Cortlandt, and you left the "d" out.

Cort Luce, Jr.

Sorry Court, or Cort or Kjurt. We could think of other phonetic variants, and it is hard to be an editor when everyone isn't named John Smith. Although Smith is often spelled Smythe. Guess we can't win.

Likes Stopp

Dear Don:

I am deeply and even visibly impressed by the "For Beginners Only" series. I believe that much information and data can be communicated to your readers through this series that would never otherwise be included in the *Journal*.

In your June article you point out the many advantages of a tripod. This will be new to many beginners and will certainly make them try a tripod for the first time. It will also make many an oldtimer dust off his tripod and take some really sharp shots again. In fact, in my own camera club two of the twenty-year men have mentioned that they are going to start carrying their tripods again after reading your article.

If you really have to change the name of the series, I would suggest "Old Wine In New Bottles".

Frank G. Southworth

I showed your letter to Brother Stopp, Frank, and he emitted a grudging thanks. Wanted to know if those twenty-year men weren't out of the beginners class yet and what were they reading his stuff for? I do have such a time controlling the old crab and he threatens to quit every time I use the slightest blue pencil on his copy. He doesn't like the change of name but somebody said there weren't any beginners in PSA and the others would be insulted, so we just put a mathematical heading on it and will revert to the old one again if "popular request" (seven letters) forces it.

You are right about most photographic ideas being like old wine. There isn't much that is really new. Only lots that has been forgotten, or has been improved. And each year we have a whole new crop of PSAers, each month in fact, and lots are beginners.

(Continued on next page)

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Cover Picture

Along about the end of this month if you happen to be around East Boothbay, Maine, you too might find the touch of autumn that makes this picture so appropriate for use on our cover this month. This is another of the color pictures we saw in a Kodak Annual Report. The Eastman Kodak Company was kind enough to lend us the plates so we could bring it to you. The original shot was made on Ektachrome film.

Salon fees

Dear Mr. Bennett:

I want to tell you about something that I consider very important for all the photographers who enter the International Salons which take place so often in the United States.

Formerly the entry fees were one dollar. However I think salon expenses have increased in such a way that most of them now have a fee of two dollars. In my country, Mexico, \$2 is 25 pesos, the daily salary of an average working man. As you can see, few members of our club can afford a day's pay for a salon fee. If the Salons would revert to the dollar fee they would get many more exhibitors.

Mario Sabate S., APSA

The salons know full well that with the currency market as it is, foreign entries have dwindled because people just can't afford it. But did you know there are a few salons which have accepted foreign entries without payment of the fee? Most accept unmounted prints to save shipping cost of dead weight and furnish the mounts for accepted prints.

The salons advanced their fees to \$2 not because they wanted to make a profit, but because their costs had gone up. They try to increase income by selling advertising space in the catalog but that is seldom very profitable.

Postage rates have increased. I have a case of prints before me which cost \$1.42 to mail; foreign shipments would be higher if mounts and a heavy case were used. Out of a \$1 fee, how much would a salon have left after paying \$1.42 postage, mailing my card, printing and paying postage on a catalog? It is a shame that costs are high, perhaps we need drastic economies.

Would you submit as freely to a \$1 salon which did not send you an acceptance notice, which mailed a mimeographed list of acceptances instead of a catalog; or which made you pay the postage excess over the average domestic rate in addition to your dollar?

None of us like this situation and you may be sure that when conditions permit a lowering of the fees, or when exhibitors will accept an economy model salon, then the fees may be lowered again.

Who does it?

Dear Don:

I'm a new member of PSA and am enjoying the journal. However, I wonder if you do not slant most of your articles to the old timer who knows most of the answers.

For example, what are the mechanics of submitting prints for circuits, salons, workshop, print judging, etc. Where should they be sent and to whom?

You request that PSA members take part in activities, why not tell new members how to go about it?

How is a new photographer who does not live in a large city to know whether his prints are good enough to submit to salons? I hope in some way PSA can tell me.

A. Russell Coble

Yes, I guess we do tend to cater to the old timer more and more. But honestly, we do try to have something for the newcomer and the beginner, too. But when you have become an old timer, you won't want us to be "wasting" space on "what everybody knows anyway". Honest, we've had that comment. That sums up the merry life of an editor.

Now to be practical. As we have tried to say, but perhaps not clearly enough, there are over a hundred PSA services you can use. Nobody will ring your doorbell with them, and your letter indicates you are not the type who expects that. But there are types and types in any organization.

If the mechanism is functioning properly, when you joined you got a bundle of literature. From each Division you joined you got a Services Bulletin. These Bulletins describe the services offered by that Division and give the name of the person who should be contacted for the service. You write to each of the services you want and you'll find you will receive a cordial welcome and your operational questions will be answered.

Let us take the ones you cited.

Print circuits. We call them Portfolios. There was a feature article in the last issue on them and Miles Bleach is the one you write. It is a Pictorial Division activity.

Salons. PSA runs only one, the Annual, which is exhibited at the Convention each year. However, we list many approved shows which meet our requirements and some which do not. They are in the Journal every month and you must write for an entry blank to the person listed for each one. As a member, you will receive a blank automatically for the PSA. If you have questions about salons, Ralph Mahon will help. He is listed along with the salons on page 46 of each Journal.

Workshop. That is another Pictorial Division activity run by Jerry Derbes.

Print judging. This is another PD service called "Personalized Print Analysis" and it is run by Dr. John Super, and well run, too. All these would be listed in your Pictorial Division Services Bulletin, or the Secretary of the Division, listed on page D8 of your Membership Directory would tell you.

Since you wrote the situation has changed. Just last month we started the new PSA Services Page, page 47 of the August Journal, which lists nearly every service of PSA and the name and address of the person to whom you write. Within a few months every service will be listed, and as personnel changes occur the corrections will be noted. The page will run every month. However, if there are other questions, don't hesitate to write to the Chairman or the Secretary of the Division involved. You'll find they are not brass hats, they are all Good Joes and every one of them works hard at making PSA and his Division of real value to you, the member. If you are not sure which Division might have the answer to your question, write your Zone Director, ask your District Representative (listed on page D3 of the Directory) or write the President.

Lootens

Dear Diffuser:

I recently became a member of the P.S.A., and I would like to say that in the past month, I have received more information on photography than I have read in other publications in the past five years.

However, I would like to make a point that I think is of prime importance, not only to new photographers, but to the long-time dyed in the wool advanced amateurs or even professionals.

I read Lootens' article in June '54 Journal, and I think that this article is the most concise, clear and most easily understood writing that I have seen. I would like to suggest to Camera Clubs everywhere that an advanced amateur read this article to a meeting, and discuss it freely.

The point that I would like to make is this. I recently made several negatives of a specimen of Spanish Dagger and I was very careful to measure the distances from camera to plant, background, etc., and to very carefully so compose the negative that I would have enough space at sides and top and bottom to enable me to have ample room to divide my print as outlined by Lootens Fig. 2.

But, when my negatives were developed, and viewed by critics, they were condemned because the subject was in the center. I had done this purposely.

I think, as Mr. Lootens has stated, that perhaps unconsciously, our judges may have gotten onto a one-track pattern. Surely, prints shouldn't be dealt with too harshly because the perspective runs from right to left, instead of left to right. The Chinaman has been reading from the back of the book to the front for several thousands of years, and certainly no one doubts the wisdom of Confucius.

Therefore, I believe that we should ask the new or beginning amateur, to make a short form of information, or notation, when he starts to exhibit prints.

He could state what he had in mind when he exposed his negative, how he used this to make his print, and the idea that he wanted to convey through the means of his print.

Then, in judging, it would be of great help to the beginner to receive the constructive criticism from the judges as to how well he did the job that he started out to do.

This would also enable to judges to point out which of our principles or laws that may have been violated, how or to what extent they were violated, and whether or not such violation was of benefit or detriment.

I think too, that such practices would show that in our search for something new, we would find that there is plenty of something new right around us, if we think dangerously and put a little of it on film.

A. L. GARRETT

Now that you've sent me that print of the Spanish Dagger, I can see what the judges were looking at.

Your composition doesn't resemble Lootens' Fig. 2. It is closer to his Fig. 1. The only difference is that your horizon (See Letters, page 45)

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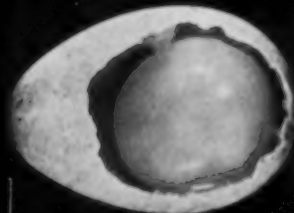
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100% PSA Club

The Los Angeles convention so impressed Mr. & Mrs. Richard O. Malcomson that they decided to organize a camera club in their home town of Mt. Pleasant, Michigan.

It is now our pleasure to report that the Mt. Pleasant C.C. is a fact with a membership of 15 and all are PSAers.

This is a unique PSA club since their by-laws state that you must be a PSA member to belong to the club. Mr. Malcomson is President and under his leadership the club has enjoyed many of the programs provided by PSA.

An Active PSA Club

West Essex (NJ) C.C. not only does not curtail their meetings during the summer months but has a full schedule for their members. Paul J. Wolf, APSA, Vice-Chairman of the Color Division recently lectured before this active group the title of his lecture was "How to do it in Color".

West Essex also walked off with the honors in the Inter-club color slide contest sponsored by the N.J. Federation of C.C.

Family Plan Membership

Brooklyn C.C. has come up with a unique "Family Plan" membership. They are going to admit children of members from the ages of 10 to 16. These young members will be entitled to all privileges except voting and shall pay no dues, they must be accompanied by a parent at all activities.

Dr. J. N. Levenson, President of the club said that the enrolling of these young people will start in the fall and should work to the mutual benefit of all, he also said that the older members had better start looking to their laurels.

(Editors note) When Doctor Levenson speaks that the older members had better watch their laurels he reminds me of a contest I had the honor of judging recently at the Bushwick High School in Brooklyn. This was a school-wide photo contest and I was highly flattered to follow such distinguished judges as our President, Norris Harkness APSA, Jacob Deschin, FPSA, and Herman De Wetter, curator of Photography at the Brooklyn Museum.

Maybe the reason they invited me was a case of mistaken identity because in the publicity they billed me as Chairman of the Pictorial Section and Director of the Camera Club Council. Well, they were stuck with me and I judged about 300 pictures from these teen agers, my job was to select 20 winners.

The quality of the prints that were processed by the students was exceptional and the freshness of material and their outlook was stimulating, the pictures that were processed at the photo finishers also were excellent, I selected 10 prize winners from both classes and if the work of these youngsters is a sample of what the Brooklyn C.C. is going to get from their young members all I can say is that the good Doctor is so right. Don't forget to sign them up in PSA Doc.

MCCC Awards Dinner

Arthur Mees, Chairman of the Awards Dinner Committee of the Metropolitan Camera Club Council has announced that this annual event will take place on Nov. 10th at the Fifth Avenue Hotel, New York City.

Cleveland Salon

The Photographic Exhibit Society of Cleveland, Mary Jane Mathieson, President has decided to pass 1954 without holding the competitive Cleveland International Salon. In its place the Society will present the Cleveland Invitational Salon.

Conflict of dates, and previous commitments are the reason for this decision. Plans are now under way to hold the International in 1955.

Summer Field Trips

Although many clubs suspend their meeting dates for the summer most of them still keep in contact with their members by holding summer field trips. PSA clubs coming to our attention are: Dyckman (NY) C.C., Teaneck (NJ) C.C., Brooklyn (NY) C.C., Tri-County (NJ) C.C., Diablo (Canal Zone) C.C., Atlantic (Canal Zone) C.C., West Essex (NJ) C.C. and the Metropolitan C.C. Council.

Camera Guild of Cleveland

Alicia Roof was installed as President of the Camera Guild of Cleveland at their recent annual banquet. A highlight of the evenings activities was an interesting demonstration of the new wide screen color slide projection given by John Howard.

P.P.A.

The Pictorial Photographers of America not only had Victor H. Scales, Hon. PSA, judge their competitions but he gave a little talk on art and photography in general. This is what we call getting mileage out of a guest judge.

Fuguet Seminar

Carl N. Sanchez, APSA, was the featured speaker at the final Fuguet Seminar in New York City and did a fine job. Three PSAers and members of PPA won ribbons with their excellent color slides, Irene M. Hefener, Monas Seidman and Robert Worth.

Color Course

Tripod C.C., PSA, Brooklyn are again presenting Amy and John Walker, APSA who will give two complete courses in color photography starting on October 5th 1954.

Airbrush Course

Hunter College in New York will offer two courses in airbrush technique starting Sept. 15. One is Basic Airbrush for Beginners and the other is an advanced course which includes photo-retouching. The fee for each course is \$28. Miss Stella Pandell is the instructor. Information from Room 241 AB, Hunter College, 695 Park Ave., New York 21, N. Y.

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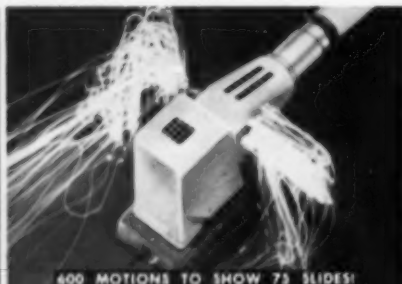
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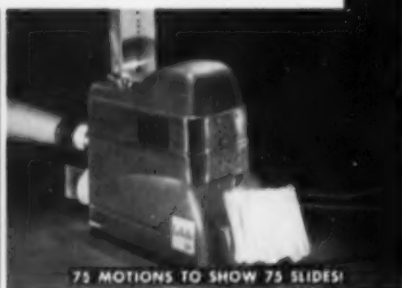
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Western Zone News

Editor: M. M. Phlegley

320 W. Riverside Dr., Glendale, Calif.

The Boss Editor back East has done me wrong. He's gone and rustled all the stuff I had herded up for the column this month and turned it into a feature. Well, as long as he didn't move it to page 99 I guess we can't do anything about it but make sure he didn't run his iron over our brand.

All of which is to say that our big news this month was about our very successful Round-Up which the PSAers in Southern California enjoyed last July 18 here in Hollywood. You'll find it spread across a couple of pages back in the feature section with pictures of the folks and some of the things we did that Sunday.

We hear that our Round-Up idea is catching on, and some of the fellows are planning little ones which they'll call "Corrals".

Photographers in the Portland, Oregon, area have three active camera clubs with which to affiliate, and some of them belong to all three—The Oregon Camera Club, the oldest of the group; the Portland Photographic Society and the Oregon Color Slide Club. The Portland Photographic Society has arranged field trips for the summer to the Mount Adams area and to the picturesque Celilo Falls.

Gwladys Bowen of Portland is enrolled with the summer session of the Univ. of Alberta for a course in photography.

Challis Gore, a very active PSA worker has gone to Ketchikan, Alaska for a business and photographic trek.

Willard Farr, APSA, Nature Division Chairman made a short visit to Los Angeles in July.

Carlton Lingwall, Montana, reports that July 18, 75 photofans and their families from Butte, Bozeman, Anaconda and Great Falls gathered at Hyalite Canyon near Bozeman for a picnic and field trip. Nature fans were in their glory taking pictures of many varieties of wild flowers. We understand that this group consumed over 125 pounds of watermelon. (Aha! Nature in the raw!)

SAC is planning a three day outing at Morro Rock over the Labor Day week-end. Harry A. Goldstein, Tucson, Arizona gave a talk this month at the University of Colorado; his topic, "Photography in the Graphic Arts Program."

E. (Gene) T. GARRETT

E. T. Garrett a member of the Color Division of PSA and of the Phoenix Camera Club died Saturday evening, July 10, 1954.

Although Mr. Garrett had suffered an extended illness, his condition had been termed critical only during the last few days. He died as the result of heart trouble. He was born November 10, 1893 in New Harmony, Indiana. Gene moved to Phoenix in 1912 and was a Certified Public Accountant and the head of the well known firm of Lee and Garrett, accountants. He joined the PSA in 1950.

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THIRD

PSA Invitational Exhibition

Formerly PSA Tops in Photography

Now taking bookings for 1955. Due to the extreme popularity of this excellent exhibit, it is booked until February of 1955, but there will be a new routing schedule after that date.

The new show consists of the following:

- 1-50 pictorial prints made by PSAs finest pictorialists
- 2-Over 35 first quality nature prints
- 3-112 pictorial color slides by PSA international color exhibitors
- 4-60 nature slides—the cream of the crop
- 5-a superb color print show by Lynn Fayman, APSA; it's tops
- 6-20 prints from the Technical Division; of interest to everyone

The PSA Invitational Exhibits Committee has compiled a set of suggestions designed to help any camera club committee desiring to stage this show. These suggestions will give ideas on publicizing, showing and shipping this superb exhibit. It shows how this exhibit can be handled to give maximum pleasure to the greatest number and how to spread the work around so that it will not be a burden for any one person or group of persons. This booklet will be sent to you well in advance of your exhibition date, giving you plenty of time in which to make all arrangements.

After looking over what is offered you may wonder what the cost will be to your club. Believe it or not—there is no charge for the use of this excellent exhibition material. It is free and is intended for your use—clubs, chapters and councils—where a community-wide exhibition is planned. In order to provide an exhibition for the general public where they can see the great strides made in all phases of photography. The only cost to your organization is the shipping charges from the previous exhibition point. You ship collect to the next exhibition point.

To get on the list for this splendid exhibition material, you simply write to the Vice Chairman, Charles L. Wilson, APSA, 3928 Iowa St., San Diego 4, Calif., giving the meeting days of your group but, if at all possible leave the exact date OPEN.

While Mr. Wilson will try to meet your requested date, he will at the same time, make the routing with the shortest possible shipping distances in order to hold costs down to a minimum. At the present, there is a shortage of requests from groups located in the mid-west, so if your group is located in this area and is contemplating the use of this exhibit, please get your order in at once, don't wait.

DO IT NOW

Cecil Atwater To Make Four Month Lecture Tour

A man whose name is synonymous with pictorial photography, Cecil B. Atwater, FPSA, FRPS, of Duxbury, Mass., will begin a four months, country-wide lecture tour for PSA the first of January. Maurice H. Louis, NLP Chairman, has just announced.

Known to amateur photographers and camera clubs from coast to coast, Mr. Atwater enjoys vast prestige and experience in salon exhibiting, judging, lecturing, teaching and writing. Now that he has retired from active business, he can devote his full time to his hobby.

Accompanied by his wife, Mr. Atwater will spend November and December driving through Mexico on a photographic visit. He will return to the U. S. at El Paso the first of next year and will then begin his NLP tour at this point. The tentative route calls for traveling through New Mexico and Arizona to California, then up the Pacific Coast. Doubling back to Texas by another route, northwards through the Mississippi Valley and east to Massachusetts, the Atwaters plan to return to their new home in the historic coastal town of Duxbury about May first.

Mr. Atwater's tour will be unique in that clubs will have the opportunity to select from a variety of five programs and a number of short courses. Three lectures are on monochrome photography, one on color and one on motion pictures. Clubs desiring to offer their members (and the public) varying combinations of lectures may do so on two or three consecutive nights or over a week-end.

Mr. Atwater has had a long and diversified career in photography. For many years he visited the wilder regions of the U. S., Canada, Mexico, Alaska and Newfoundland to obtain motion picture material for travel and big game hunting lectures. His experience in the medium of color, both movie and still, dates back over twenty years.

In 1938, Mr. Atwater first became seriously interested in salon photography and is now a PSA Four Star Exhibitor. The 1950 *American Annual of Photography* reported that he led the world's exhibitors the previous year.

Honored by Fellowships in the Royal and PSA, Mr. Atwater has served as president of the Boston Camera Club and the New England Council of Camera Clubs. A lecturer for thirty years, he has conducted numerous courses, written for most of the photographic magazines here and abroad, and is author of the book, "Photographing Mexico".

Mr. Atwater is a native of Ohio but has lived most of his life in New England. Fortunate in that his business entailed a great deal of travel, Mr. Atwater had the rare opportunity of visiting clubs all over the country. A former chairman of the Camera Club Division and PSA Director, he has been able to lend his valued experience to many organizations desiring advice and assistance.

While full information on this tour is being sent clubs, the five basic lectures Mr. Atwater will offer are:

1. The Salon Print and How it Gets That Way.



2. How to Make Good Negatives.
3. Paper Negatives Simplified.
4. Getting Results with Color Transparencies.
5. Getting Results from Your Movie Camera.

These programs range from basic how-to-do for the beginner to practical material of interest to advanced workers. All are graphically illustrated. The fee for each of these lectures will be \$50., which covers all speaker's expenses. Combination of programs will be offered at a slightly lower fee.

Mr. and Mrs. Atwater will travel by auto, therefore they will be able to reach many clubs off the main routes. Because this tour will be an extensive one, planning of an itinerary will take considerable time. This being the case, clubs interested in booking Mr. Atwater should contact Maurice H. Louis as soon as possible. His address is 333 West 56 St., New York 19, N. Y.



So What?

Stanley Vlattas

First winner of a Barbara Hoosch Certificate for Portrait Portfolios announced in the May Journal

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By Irene A. Cooper

No more beautiful setting for the Third Annual Photographic Society of New Zealand Convention could have been wished for than the South Island city of Nelson. Organized by Nelson PS, the Convention ran from April 30th to May 7th and was attended by some 130 photographers from everywhere in New Zealand. Again the happiest feature was the universal friendliness



At a sunlit Council meeting during the Annual Convention of the New Zealand Photographic Society, Ronald D. Woolf, PSA, grabbed this picture. Counting in the usual manner we meet J. Whitehead, Harold Larsen, ARPS, APSA, G. Wood, Irene A. Cooper, F. L. Casbolt, ARPS, APSA, Fred Bowron, APSA (new proxy of PSNZ) and E. Robinson. Missing at shutter time were councillors George Chance, FRPS and Alan D. Warren.

which makes the true spirit of Convention, while the richness of Autumn everywhere was an inspiration and delight.

Field Trips took us to many lovely valleys, to the sunwarmed golden sands of Kaiteriteri Beach, up through the autumn-splashed State Forest to the mountain scenery of Lake Rotoiti. Visits to Nelson waterfront discovered its many moods, the city itself offered countless beautiful corners, and the one wet day was not regretted as the demonstration of portrait lighting by Brian Brake ARPS was thoroughly appreciated.

Print Exhibitions enjoyed during the week were the National Salon (Champion Print and winner Kiwi Challenge Cup "Night Fantasy" by Martin Barrihall of Christchurch), the Davies Natural History Competition (won by G. H. Moon, Warkworth), Child Studies by Forbes E. Robinson and Camera Paintings by Ellis Dudgeon (both of Nelson), and a set of dye transfer prints by T. Metcalfe (Wanganui).

Evening programmes were varied but always entertaining. Colour slides of the Wiltshire Interclub Competition (won by Dunedin PS, Champion Slide "Back to the Hills" by F. L. Bowron APSA of Christchurch), of the National Salon, and of Davies Competition were exhibited, also of the Coronation Trip of J. Davys (Waikato). Australia contributed a much appreciated programme, and PSA sent us two excellent slide illustrated lectures by George Hoxie and Morris Gurrie which were popularly received. A further highlight for the last evening was a presentation of colour slides by Brian Brake ARPS, whose work is outstanding.

Once more the Photographic Society of America was well represented by its New Zealand members who were: Harold A. Larsen, ARPS, APSA, Past Pres. PSNZ, Pres. Waikato PS, Hon. PSA Representative to NZ; Fred L. Bowron, APSA, Pres. PSNZ, V. P. Christchurch PS, NZ Rep. PSA Recorded Lectures; Russell W. Cooper, PSNZ Recorded Lectures, NZ General Secretary PSA International Portfolios; F. Leonard Casbolt, ARPS, APSA, Councillor PSNZ, Pres. Christchurch PS, Secretary Circle 1 PSA Portfolios; Irene A. Cooper, Secretary PSNZ; Jack Whitehead, Vice Pres. PSNZ, Secretary Wellington CC; Mrs. D. Brown, Secretary Waikato PS, Miss Kay L. Cooper; Mrs. I. E. Walmsley, Albert Marker, Ronald Sparrow, Ray O'Daniels, Editor CPS "Highlights", Edgar Williams (Christchurch PS); Ronald Woolf (Wellington CC); John T. Gibson (Hawera CC); Miss Maisie Smith (North Otago PS); Brian Brake ARPS.

Members of PSA International Portfolios Mesdames S. C. Webber (Nelson), Isabel Walmsley, Eleanor Desgranges (Waikato), Irene A. Cooper, Miss Kay L. Cooper, and Len Franzman, Len Casbolt, Jack Whitehead, Harold Larsen, Geoffrey Wood, Frank Hinchcliff, joined their General Secretary in recording greetings to their friends and opposite numbers in the States.

The Annual General Meeting on May 3rd was attended by representatives from the following clubs: Auckland, Christchurch, Dunedin, Franklin, Gisborne, Hastings, Hawera, Hutt Valley, Manawatu, Marlborough, Marton, Matamata, Morrinsville, Nelson, North Otago, Rangiora, Rotorua, South Canterbury, Southland, Tauraranui,

Waikato, Wairarapa, Wanganui, Wellington, and Whakatane.

Elected to Council: President, Fred L. Bowron APSA; Past President, Harold A. Larsen ARPS APSA; Vice President, J. Whitehead; Secretary-Treasurer, Irene A. Cooper; Councillors, F. L. Casbolt ARPS APSA, Geo. Chance FRPS (Dunedin), E. Robinson (Auckland), L. Tucker (Manawatu), A. D. Warren (Rotorua), and G. C. Wood (Nelson). Appointed by Council to be in charge PSNZ Recorded Lectures, Russell W. Cooper, (Waikato and Morrinsville).

Items of particular note in the Secretary's report were that 94% of clubs had joined the Society, and that during the year 20 programmes had been made and shown on 45 separate occasions to different clubs.

Color finalists

Final winners in the Color Division's National Club Slide Competitions have been announced by Merle Ewell, APSA, Supervisor.

In Class AAA the Chicago Color CC won with a final total of 250 points, El Camino Real Color Pictorialists second with 245. Individual winners for the year were Wm. Dennin, Green Briar CC with "Peggy's Cove" and Henry Takahashi of Berkeley CC second with "3-D Daguerrotype".

In Class AA the Camera Chromers led the finish with 242 points, Boston CC second with 239, Karl Snyder, Bethlehem CC won first individual with "Burning Gold". "The Great Dune" by Charles Norona, Camera Chromers, was second.

In Class A South Bay CC topped the list with 239 points, Ridge CC second with 228. Arthur Papke won the medal for first with "Operation Auger" and second with "Man in the Capitol". His club is Color Foto.

Class B was won by San Fernando 35mm Color with 194 points, Covina CC second with 189. H. C. Parker of Yonkers CC won first award with "Painted Steel" and Jim Hokanson of Contra Costa CC won second with "Morning Trail".



Dutch Girl

Lloyd Gregory

Second winner of a Barbara Hoasch Certificate. It was Lloyd's first portrait to win an acceptance, 1954 Bergen hung.

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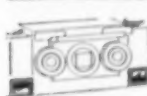
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Motion Picture Winners

Winners in the 1954 PSA Cinema Competition conducted by the Motion Picture Divisions have been announced by the Competition Committee. Included are the winners of the Gold Medal, the Harris Tuttle and Dick Bird Trophies. Also named are winners of four-star awards and professional class winners.

Roy C. Wilcox of Meriden, Conn. wins the Gold Medal for his 1200-ft. SOF 16mm film "Yours for a Song" which also captured the Dick Bird Nature Trophy.

William Messner of Teaneck, N. J., was named winner of the Harris B. Tuttle Family Film Trophy for his "Dark Interlude", 400 feet, 16mm with tape synchronization.

Winners of four-star awards were: Robert C. Haney of San Fernando, Calif. for "Baby Makes Three"; Denney Plumlee, Burbank,

Calif., "The Sad Duckling"; John S. Eley, Leeds, England, "The Nativity"; Donald Sutherland and Ralph Lawrence, Washington, D. C., "Seashore Safari"; Glen H. Turner, Springville, Utah, "The Barrier"; John C. Harms, Noroton Hgts., Conn., "Just Imagine"; Othel G. Goff, San Francisco, Calif., "Sierra Summer"; George A. Valentine, Stamford, Conn., "Outsmarting Smarties"; Stanley B. Larue, Long Beach, Calif., "Utah—Study of color and erosion", and Hal Platt, Van Nuys, Calif., "Speedy May".

In the professional class the first place winner is "In the beginning" the grand Canyon story, entered by Cate & McGlone of Hollywood, produced for General Petroleum.

Honorable mentions were awarded to "The Makings of the River", entered by Conservation Foundation and produced by

George Brewer and John Gibbs; "The Variable Shutter and its Uses" entered and produced by Tullio Pellegrini, San Francisco; "Cheechako" entered by Mercury Outboard Motors and produced by Kiekhafer Corp.

The MPD Competition Committee for 1954 is headed by Alice Claire Hoffman, Chairman, with Vincent Hunter as Chairman of Judges. The Judges were Charles Rosher, FPSA, dean of MGM Studio photographers; Earl Janda, photographer with North American Aviation Corp.; and Herbert Farmer, professor in the Motion Picture Department of the University of Southern California.

More Slides—More Books

From the Veteran's Administration Hospital at Fort Bayard, N.M. comes the surprising information that the showing of color slides has stimulated the reading of their library books. As the slides, donated by our members and friends through the Color Division Hospital Project, are identified as to subject matter (in ink please) the patients become interested in the subjects and want to read about them. This is a particularly happy circumstance as this is a tuberculosis hospital and the patients are limited to quiet pastimes. If you have spare slides, for this and many other hospitals, send them to Karl A. Baumgaertel, 623 19th Ave., San Francisco 21, Calif.

World's Oldest Metal Camera

For everybody interested in photography, the exhibit of Voigtlander cameras, lenses and accessories shown at Willoughby's Camera Store, 110 W. 32nd St., New York, offers fascinating opportunity to study the devel-

PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (see page 2) by the 25th of the month and will normally appear in the following issue. (September 25th will appear in November.) Ads will be repeated once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. McFerran, FPSA, P.O. Box 185, Lake St. Sta., Minneapolis 8, Minn.

FOR SALE: DeJure 4x5 Professional Enlarger, both condenser and cold light heads, five carriers, less lens, \$120. 3½x4½ R.B. Auto Graflex, long focus, 4.5 coated Kodak anastigmat, leather case, \$65. Hershey spotlight complete, \$50; AC unit for same, \$10. Eliot C. French, 1309 Washington St., Canton, Massachusetts. 208

"BARGAIN: 3½x4½" Kalart 1 camera, f4.5 lens, flash gun, extension flash, 15 film holders, lens shade. First \$100 check, plus transportation, takes all." George N. Garrison, 96 Shepard Ave., East Orange, N. J. 108

FOR SALE: Eastman Kodak Utility Safelight 10x12 with four filters \$10.00. . . Time-O-Lite P-49 model, moving hand, accepts footswitch \$12.00. . . Time-O-Lite Timer Model M-39 Master, \$6.00. . . F.R. Adj. Film pack-cut film 4x5 dev. tank, \$6.00. all items plus shipping. Louis W. Copits 204 E. Hamtramck St. Mount Vernon, Ohio. 209

FOR SALE—Leica III-f Summarit lens f2 with leather case, also Sixtomat light meter, all brand new. Any reasonable offer accepted. Robert Gerber, 419 Boulevard, Westfield, N.J. 209

PSA-RIT Scholarship Winner



Self-portrait of A. K. Mehta of New Delhi, India, winner of the first PSA-RIT scholarship award. Meeting all requirements, he submitted an outstanding portfolio of his prints as evidence of present skill, an outline of his goals in making photography his life work as evidence of his interest. One of his ambitions is to help establish a sensitized materials plant in India.

opment of photography for the past two centuries.

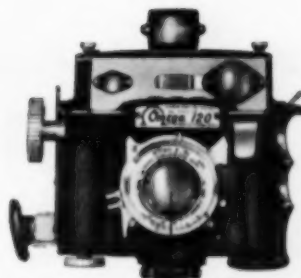
In this Voigtlander exhibit are shown the general steps in the development in the art of photography, from the world's first all-metal camera, produced in 1840, which looks like a giant cigar to the sleek Voigtlander cameras of today—including the "Prominent", "Vitessa", "Vito", and others.

In addition to the world's first all metal camera, there are 27 historical pieces in all. There is a portrait lens, made in 1868, which weighs 64 pounds. A wooden camera, operating with a slide back. An original daguerrotype made by Peter Wilhelm Friedrich Voigtlander in 1840. A compass from the year 1760. A collapsible-type Pantograph, with ebony-wood legs, built about 1780. Old binoculars and telescopes which were used in sighting and bringing to bay pirate ships which roamed the seas about 200 years ago.

The Voigtlander concern will celebrate its 200th anniversary in 1956. For the past 100 years, it has been located in the city of Braunschweig, Germany, and its prides itself on being the oldest known factory devoted to the production of cameras, lenses and photographic equipment.

The company had its beginnings in Vienna in 1786. Johann Christopher Voigtlander, the founder, made telescopes and binoculars, and for these he ground the lenses. It is said that he invented the binocular.

Peter Wilhelm Friedrich Voigtlander ground his first lens for a camera in 1840, one year after the invention of photography. Not only was it 15 times faster than the Daguerre lens, but it was the first mathematically computed lens in the world



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MORGAN: Omega photo by Rudolph Simmon. New $2\frac{1}{4} \times 2\frac{3}{4}$ negative size is directly proportioned to standard enlarging paper. Makes it easy to hold critically sharp "hairline" detail even in giant blow-ups.

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Certificate of Merit

presented to

The Photographic Society of America
in recognition of outstanding assistance to the

INTERNATIONAL INFORMATION PROGRAM

in behalf of peace and freedom

*by cooperating in projects designed to promote
better understanding of the United States in
other countries and mutual understanding
between the people of the United States and
the people of other countries*

April 15, 1964

Theodore C. Streibert
DIRECTOR
UNITED STATES INFORMATION AGENCY

A "Certificate of Merit" has been awarded to The Photographic Society of America by the U. S. Information Agency in recognition of the Society's "outstanding assistance to the International Information Program."

In a letter to PSA President Norris Harkness, Theodore C. Streibert, director of the Agency, commended the Society's international exhibits program whereby exchanges of photographic displays have been made between American and foreign clubs. "Most noteworthy of these," Mr. Streibert says, "was the recent joint American-Japanese 'Perry Centennial' Exhibit. The Society's promotion of this activity is helping to achieve overseas the information and cultural objectives of our country."

In commenting on the award, Mr. Harkness said: "PSA, with its world-wide membership, is in a peculiarly good position to use photography to promote better relations between peoples. The universal interest in the camera and the value of pictures in carrying the message of friendship breaks down language barriers as no other medium can. We are very happy and grateful that our efforts have brought us this highly valued award."

—a copy of the specifications of this lens by Professor Petzval is in this exhibit. At the same time, the first Voigtlander camera—an all-metal camera—was produced. Voigtlander photographic developments came rapidly after that. For his work in photography's progress, P. W. F. Voigtlander was knighted in 1868 by the Emperor of Austria.

After their stay at Willoughbys, these historical Voigtlander objects will be shown in various cities throughout the United States. Great interest in this exhibit has been evidenced by historians, educators, librarians, teachers and their students.

CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

How's your club on handling traveling print and/or slide shows? Does your travel show director see to it that all shows exhibited at your club are shipped off to the next club in ample time to reach it for its scheduled showing?

Sure, you say, that's elementary stuff in camera club operation. Everyone knows that shows are routed on a tight schedule that

permits of no prolonged delays without upsetting the apperant. That is, everyone should know it—the question is, do they?

We're asking the question because of several instances of disrupted schedules and disappointed meetings which have recently come to our attention.

From where we're sitting, it seems that there can be little or no justifiable reason for any well-routed show to be hung up by a club, and so be thrown completely off its schedule. Chances are good, too that once that happens, the show will stay off its schedule, leaving a trail of frantic, mixed-up show directors behind it.

But let an expert tell us something about it.

John Vondell, FPSA, secretary of the live-wire Amherst (Mass.) CC, who has been handling traveling shows for a good many years, has this to say:

"For the second time in four months a guest show has failed to arrive in time to exhibit at our monthly meeting. This is deplorable, especially in view of the waning interest in monochrome photography amongst club members.

"Amherst Camera Club meets in a fine, new building at the University of Massachusetts. We have ample space to really exhibit shows to advantage. Our attendance average between 75 and 100. Everybody looks over the shows. We want people to see that good

monochrome work is being done.

"If a show does not arrive, I scurry around and hunt up an old one-man show. Of course, there is a limit to the number of these I can get on 12 hours' notice. This week I drove thirty miles for one when the last show failed to arrive.

"Now why do these slip-ups occur? I have been handling shows for 19 years and think I know most of the answers. Here are some:

1. Failure of a Travel Show officer to give his successor full details. It ought to be in writing.

2. Failure to receive shipping instructions in time to get the show to its next destination.

3. Booking shows with distant clubs that just cannot ship in time. It's nonsense, in my estimation, to book shows with clubs half way across the continent. Their shows are no better than the clubs' nearby—and the extra \$2.00 postage is certainly not worth it.

"Starting immediately, I am going to ask each show director to send me the name of the person due to ship to me. A month before, I propose to write him and say that the 'Blank' show is due to be in Amherst on —1st, and we expect to exhibit it then.

It then becomes a person-to-person affair. The worst thing is to have a show arrive late, and then hold it a month instead of shipping it along and perhaps getting it back on schedule. Holding it over just upsets the schedule for all the succeeding clubs."

And John winds up his thoughts on traveling show improvement with a suggestion with which we heartily concur:

"Let's get this show business back on its feet!"

Zeiss—East or West?

The Carl Zeiss factory at Jena was founded in 1846. During 1889 Professor Abbe, then its sole owner, created the Carl Zeiss foundation and turned over all his property to it.

When, after World War II, Jena, and that section of Germany, came under the Soviet regime, the new communistic government of East Germany took away all Zeiss property without any compensation, and changed the name of the firm to "Optik Carl Zeiss Jena" (property owned by the People). This sovietization had grave consequences for the industrial organization, as well as for the employee-employer relations, of Zeiss in the Eastern Zone.

After the conclusion of World War II in 1945, all members of the Board of Management of Carl Zeiss and of the Carl Zeiss foundation, together with many scientists, members of the engineering staff and technical specialists were evacuated from Jena by the United States Army. They were brought to Western Germany in the United States Zone, with permission to start a new Zeiss factory. This was done.

The new Zeiss Works in Oberkochen operated first under the name of "Zeiss Opton." Since October, 1953, it has borne the name "Carl Zeiss." As in former years, it is a part of the Carl Zeiss Foundation which is now domiciled in West Germany.

All products imported and distributed and sold by Carl Zeiss, Inc., New York, are manufactured in West Germany.

PSA 1954 Convention, Chicago, October 6, 7, 8, 9

This Is It

Your **LAST CHANCE** to make your pre-convention **REGISTRATION**—Time is running out. You can still be the **LUCKY ONE** by filling in the Registration Form below and mailing it with your check today. Your credentials will then be all ready for you so that no time will be lost in signing up. You can start having fun the minute you arrive.

Be sure to include the Banquet and one of the Field Trips as early registration will insure your place.

BANQUET . . . The Honors and Awards Banquet will be held on Saturday Night. Plan to take this in. The Drake Hotel is noted for its excellent cuisine.

FIELD TRIPS . . . Thursday, October 7th . . .

A—Brookfield Zoo . . . a trip by bus to this large, open-air zoo where you will see the animals in their native habitats. Endless opportunities for animal and scenic pictures. Zoo officials welcome photographers.

B—Grant Park, Chicago Skyline and Municipal Pier . . . a tour by bus of nearby points of interest including the Field Museum, Aquarium, Planetarium, Chicago River Bridges and other points of unusual photographic interest. A photographers excursion with plenty of time to take pictures.

C—Circle Tour of Chicago's South Side . . . A longer trip for those who want to sight-see with a little time for pictures. The southshore drive along Lake Michigan, Jackson Park, the Museum of Science and Industry, the Field Museum, the Aquarium, Soldiers' Field and many other points of interest will afford a pleasurable afternoon for those who want to see some of the world renowned sights of Chicago.

Instruction for Registration

1. Fill out the Registration Form below in full, listing all who will attend in your family. Note that the Registration Fee does not cover the Banquet or the Field Trips but only the daily convention programs.

2. Enclose check or money order made payable to Dwight M. Chambers, Treasurer, covering the total fee and mail with Registration Form promptly to Dwight M. Chambers, Treasurer, Box 1588, Chicago 90, Illinois. Refund in full will be made if you cannot attend and Registration Chairman is notified prior to October 1st.

PSA membership is not a requirement for Convention attendance, but registration is.

Drake Hotel Rates

The Registration Chairman will mail you a hotel reservation form as soon as your Registration Form is received. Convention rates at the Drake are as follows:

Room with bath for one per day	\$7.00 to \$10.00
Twin Bedroom with bath per day	\$12.00 to \$18.00
Suites, per day	\$21.00 to \$33.00

Exhibitions

The entire photographic display included under PSA Exhibitions will be shown at the Drake Hotel. The print exhibit will be on display in the French room for the entire period of the convention. Color and Nature slides, Stereo and Motion Pictures will be projected several times during the week so everyone will have a chance to see them. Wednesday, the opening night of the Convention will be devoted entirely to the Exhibitions, a good place to meet your friends. It will be open to the public and no fee will be charged. It is expected that this year's exhibits will outdo all previous for who can deny that photographic artistry is improving year by year and the PSA Exhibit inspires the best.

1954 PSA CONVENTION REGISTRATION FORM

Name	Last Name, Please Print or Type			First Name	Initial	Spouse	
Address						Child	Age
City						Child	Age
Divisional Affiliations: C J M N P S T	PSA Honors					Child	Age
Camera Club Affiliation:						Child	Age

	Amount Enclosed	Number of Tickets Desired	Do Not Use These Spaces
FAMILY REGISTRATION (For duration of convention for self, spouse, and children under 19)	\$7.50		
OR: INDIVIDUAL REGISTRATION (For duration of convention)	\$5.00		
OR: DAILY REGISTRATION For days circled only—Oct. 6 7 8 9	\$2.00		
BANQUET (Includes tax & tip)	\$6.00		
FIELD TRIP A: BROOKFIELD ZOO	\$2.50		
FIELD TRIP B: GRANT PARK & SKYLINE	\$2.00		
FIELD TRIP C: CIRCLE SIGHTSEEING TOUR WITH GUIDE	\$3.25		
TOTAL PAYMENT			

Will there be any ladies with you who will not be registered at the convention but who would like to be entertained?

How many?

ENCLOSE CHECK OR MONEY ORDER PAYABLE TO:
DWIGHT M. CHAMBERS, Treasurer

Mail to: DWIGHT M. CHAMBERS
BOX 1588, CHICAGO 90, ILL.

Featured Speakers On PSA Convention Program



(Top Row) John R. Hogan, Dr. Harold R. Lutes, Glen Turner, Jacob Deschin, Bernard G. Silberstein, Paul J. Wolfe, Eugenio Buxton.
(Second Row) Dr. A. D. Bensusan, Charles Kinsley, Whit Hillyer, O. E. Romig, Albert N. Brown, Conrad Hodnik, Herbert C. McKay.
(Third Row) J. Elwood Armstrong, Elmer Jacobs, Fred T. Wiggins, Arthur M. Underwood, B. J. Kaston, Vincent Hunter, Dr. Max Thorsk.
(Bottom Row) Earl E. Krause, George Oakley, Robert L. McFerron, H. Lou Gibson, Frank J. Heller, William A. Price, Harvey W. Brown.

CONVENTION PROGRAM HIGHLIGHTS

The doors of the 1954 Convention will soon be open. We hope every PSA member will be on hand with families and friends. The warm hospitality of Chicago will be yours with fun and the good fellowship of all PSA the keynote. The program is just about complete with every minute being scheduled from Registration Wednesday morning until the Honors and Awards Banquet Saturday night. The lectures, demonstration and meetings have been planned in so far as is possible so that every member can attend almost all of them if he so desires. This has been accomplished through the splendid cooperation of the Division Program Chairmen in combining programs and providing subjects interesting and instructive to the entire Society membership. Whether you are interested in one particular field of photography or are like most of us, to whom everything photographic is appealing, you will find programs of interest, both entertaining and instructive.

Wednesday Program

Getting off to a flying start on Wednesday morning the first event will be the judging of the International Print Competition. An array of prints worthy of any international salon will be judged according to PSA standards by a noted jury. You will see how it is done and have a chance to compare your opinions with those of the judges. If your club is a participant you will be doubly interested in seeing how it stacks up against the others.

A lecture of particular interest to all color shooters, whether pictorial, nature, stereo or motion picture will be the "Control of Color in Photos" by Allen Stimson, FPSA. A new device developed by General Electric for the improvement of color photographs will be demonstrated and described. The use of this instrument makes it possible to obtain warmer or colder slides at will. Color saturation can be

increased and contrast reduced in many instances. For those color shooters interested in greater control and improved results this lecture should especially appeal.

The contest winning film from the 1953 L.A. Convention will be shown. Movie shooters please remember a trophy will be awarded for the best film taken at this Convention.

In the afternoon of the same day H. Lou Gibson, FPSA will discuss "making your subject stand out". Emphasis on the important subject matter in your pictures through tonal variations, appropriate backgrounds and other factors will be described. Being one of the leading color exhibitors and the author of the "Nature Chapter" in the Graflex Manual, Mr. Gibson knows whereof he speaks.

In "Photography Speaks", Chicago's own Harry K. Shigeta, Hon. FPSA will present a miscellany of facts, methods and opinions of interest to all pictorial photographers. No description would do justice to what we

can learn in a few minutes with this great photographer and personage. He is one of the few great photographic artists who like to help the amateur for the joy of being helpful. You cannot afford to miss hearing him.

Stereo photographers will have an exciting afternoon in "Seeing Stereo" with Dr. Harold R. Lutes. Vision as related to 3-D photography with slides demonstrating many interesting visual phenomena peculiar to this medium. Amazing is the word to describe what you will see. This will be followed by "3-Directions from Chicago", a stereo travelogue presenting South America by Charles Howe, APSA, Europe by Dr. Frank Rice, APSA and the South Pacific by Mrs. Charles R. Walgreen, FPSA. A program to relax and enjoy.

Have you ever looked a Black Widow Spider in the eye from a distance of two inches? Neither have I but you will in "Nearby and Close Up" with B. J. Kaston, APSA for photographing subjects of nature "close up" is part of his daily work as Professor of Biology at Teachers College in New Britain, Connecticut. It is his hobby too, for he exhibits his slides in Color and Nature Salons through-out the country. You will learn how to engage in this fascinating and often startling field and at the same time enjoy the beauty of some of Mr. Kaston's best pictures.

"Creating a Motion Picture" by Glen Turner, America's Number one amateur movie maker will go into the planning and shooting phases of movie making and will include a film illustrating the producing of his latest work complete with special cinematic effects and recordings.

For those who have not yet seen Cinema-scope and those interested in wide screen presentation in 16mm, Filmorama by George Oakley of Bell & Howell will appeal. Requiring no special glasses or viewing accessories it brings a lot of additional realism within the scope of the 16mm film user.

This will be followed by "Exploring Underwater Secrets with a Motion Picture Camera" by Dmitri Rebikoff of Cannes, France and presented by Paul Cherney of New York. A Kodachrome movie taken in depths from 40 to 200 feet shows man roaming among creatures of the deep in a world of unlimited variety and enormous enchantment.

The evening of Wednesday is devoted entirely to the Exhibitions; those prints, slides and motion pictures selected as the best from the many thousands submitted from throughout the world. A gigantic show, the results of the best efforts in every phase of photography, an exhibition of which PSA can well be proud.

Thursday Programs

The first thing Thursday morning the Camera Club Meeting will be held followed by the General Membership Meeting. Stop in and see how your Society operates and if you have something of importance to "get off your chest" that is the time.

Dr. A. D. Bensusan, FPSA of South Africa will tell you of Pictorialism as practiced on his continent. An interesting account from a fresh viewpoint.

You will have the chance to participate actively in the discussion with H. J. Johnson, FPSA, in his program "Problems of Color Slide Judging". What a judge looks for and evaluates in his decision to vote "In" or "Out" and other problems in judging will be talked over as well as the problem of developing your own ability to judge.

A demonstration of stereo trickery by using narrow and wide lens separation for close-up or distant subjects will be the keynote of Fred T. Wiggins' program "3-D Near and Far".

After lunch your busses will be ready to start off on an afternoon of fun and frolic.—The Field Trips—Be sure that you sign up for one of them and take along your camera. Besides taking a few pictorial shots be sure to take plenty of snaps of your friends. They will mean the most to you when you get back home. And please remember to send a few of your best to Don Bennett, the Journal Editor. He will be looking for them to enhance some of his pages; some humorous and some just plain mugging, but he must have them by Oct. 25th.

After dinner the United States Air Force will show us some of the exciting new developments in stereo photography in "U. S. Air Force Report". The great steps forward in the use of photography by our armed forces and especially our Air Force accounts for much of the advance in photographic technique in recent years. Stereo is the latest and what they are doing with it will astound you. Also featured will be a stereo talk by Harold Lloyd, with slides from his collection of 30,000.

To complete the program of the day, there will be a demonstration and discussion of new photographic equipment and materials. New Gadgets, camera and the rest are appearing on the market so rapidly it is bewildering. Here is your chance to see the latest with experts to tell you about them.

Friday Programs

Pictorial Division Members will be up early Friday morning to attend their breakfast after which they will attend the Portfolio Conference. If you have any problems concerning Portfolios, Doris Martha Weber, FPSA, Director, will be on hand to answer them, but, stop in anyway and meet all of your brother and sister Portfolians. They will be glad to see you.

If you are interested in better color composition in your slides or movies, and who isn't you can't afford to miss "Color Composition from an Artist's Viewpoint" by

Air Travel

PSAers in and near New York who are planning to fly to Chicago may wish to travel together. By arrangement with American Airlines and Augustin Travel, space has been blocked off for October 5, 6 and 7 to Chicago and for Sunday October 10 for the return flight. To make reservations you may phone or write Augustin Travel at 11 West 42nd St., New York (Longacre 4-2850) and mention the PSA Convention.

Elmer Jacobs. A noted Chicago artist, whose pictures have been exhibited throughout the world and yet who has a sympathetic understanding of the problems of color photography. Mr. Jacobs is eminently qualified for the subject. You will have a new slant on what to look for in composing your subject and he tells it in a manner which you and I can understand.

What to do on a rainy afternoon or wintry evening is solved with "Tips on Table Tops" by Laverne Bovaire, APSA. A member of the Big, Blue and Glossy fraternity of the Detroit Guild, Bovaire has interpreted in table top photographs the moods and events of our fast moving world. A thinking, interpretive photographer he will demonstrate his methods as well as tell you about them in words of wisdom and humor.

Another marvel in motion picture photography will be "Out of Door Life" by Emma Seely, APSA. A keen observer of nature Mrs. Seely's films result from long and patient expeditions into wood, fields and marshes. If you enjoy watching a little Jenny Wren hesitatingly flitting from branch to branch or the military formations of the wild Canada Geese winging southward on an autumn afternoon you will want to see this picture.

One of the pioneers of Stereo Photography, Herbert C. McKay, FPSA, will discuss "Today's Stereo" and bring you up to date on modern 3-D. A noted author on stereo subjects and founder of the Stereo Guild Mr. McKay's observations are those of authority and interest.

At Noon on Friday—The Color Division Luncheon.

After lunch a "Character Portrayal" by those two well-loved characters, Thomas Limborg, APSA and Robert M. McFerran, FPSA. How to do it in easy steps. With himself as model and Bob for background and sound effects you will get more new ideas in a few minutes on portraiture than by reading a thousand pages.

How to get those special effects in motion pictures to add spice to your film will be shown by Bud Gamule of Bell & Howell and a stereo movie will be shown by George Schechtman of Paillard Products.

Following these Jacob Deschin, FPSA, will discuss the problem of what makes a movie as prize winner and why some attempts do not turn out. Several successful Chicagoland films will be shown during the discussion.

"Why they were rejected" or more aptly "Why they should have been hung and weren't" is the subject of a discussion on some of the rejected prints from the PSA International Exhibition. The experts include Eugenia Buxton, APSA, Harvey W. Brown, FPSA, Arthur Underwood, FPSA, Anne P. Dewey, Hon. PSA, and J. Elwood Armstrong, FPSA, with J. Phil Wahlman, APSA, as moderator. Remember they are only experts so you can challenge their opinions at will. Come prepared.

At dinner time we have scheduled the Stereo Division Dinner and the Motion Picture Dinner.

Friday evening is a highlight of the Convention with two programs of such interest that words do not describe the real enjoyment coming to you in seeing them.

Both demonstrate photography at work in making our world a better place to live.

John Nash Ott with his development of Time Lapse Photography will show you the progress made in the use of this technique for entertainment and science in fields of horticulture, industry and medicine.

Life Magazine will present David Hardy in "The World We Live In" described elsewhere in this issue.

Saturday Programs

The use of Mediobrome in pictorial photography will be described by O. E. Romig, FPSA. A simple, yet highly effective control process, the mediobrome method should be familiar to all pictorialists. Romig will tell you when and how to use it.

Interest is increasing in pictures and slides taken in short, story telling sequences. Albert N. Brown will tell of examples and ideas in this approach and show easy, yet effective methods of titling, an important in the presentation of series and sequences. As many magazines are constantly on the look-out for such sequence pictures Mr. Brown's lecture is of particular interest.

"Pictorialism at the Cross Roads", is it or isn't it. You will have a better idea after you hear Dr. Max Thorek, FPSA, John Hogan, FPSA, and Frank Heller, FPSA, come to grips in an exciting round robin discussion refereed by Dr. C. J. Marinus, APSA. Dr. Thorek, outspoken advocate of the classical approach to picture making, John Hogan, a middle of the roader and Frank Heller with a trend toward the modern should cause Dr. Marinus plenty of trouble in preventing actual bloodshed. But they will leave you with plenty to think about in shaping up your own ideas on this highly controversial subject.

For movie makers the Fundamental Principles of Magnetic Recording will be discussed by R. A. Von Behren of Minnesota Mining Company followed by a demonstration of applying magnetic sound on film by John P. Weber of Bell & Howell Company. A new field of interest to many today.

Noon has been set for the Annual Luncheon of the Nature Division.

After lunch an illustrated lecture by Bernard G. Silberstein, FPSA on "Pictorial Strategy" will attract all pictorialists. A teacher, lecturer and exponent of the "dynamic approach" to composition, Mr. Silberstein will have many ideas for you on the proper approach to achieve the best results from your subject matter.

For the vacationist-photographer Mr. Charles Kinsley will have pertinent words in his program "Travelling with the Color Camera". As vacations are responsible for many of our color shots, ideas of what to take and how are particularly helpful. The use of flash and other accessories, advantage of sequences and proper titling are among the subjects covered. A period for questions will follow.

A vivid and entertaining program by Wm. A. Price will follow, titled "Native Activities in Japan" and the "Eruption of Mt. Mihara". The rural sections of post war Japan covering agriculture, fishing and

other activities will be shown in a series of highly interesting color slides. This is followed by a terrific display of nature in the eruption of a volcano 300 years dormant, pouring forth fire and lava in all its terrifying grandeur.

If you are interested in making prize winning movies you will be on hand to hear a panel discussion on the subject by Vincent Hunter, FPSA, Whit Hillyer and James Dobyns, APSA with Larry Sherwood presiding. The secret is bound to be exposed with this array of talent and immediately following will be shown a series of six prize winning movies. You will want to see them.

And don't forget that every day of the Convention there will be a papers program under the auspices of our Technical Division on subjects both complex and simple. A few of the programs have been arranged in cooperation with other Divisions when there is a common subject-matter interest. You will find all the details of all the program when you arrive, there may be some changes in the programs outlined here because it is written so far ahead. But in any case, you know it will be good.

And Saturday evening—the Honors and Awards Banquet—plenty of good food, the specialty of the Drake Hotel, roaring fun with lots of entertainment. Be sure to come for all of your friends will be there; but, get your tickets early as the space is limited and reservations are coming in every day.

This is the program—and for good wholesome entertainment, for opportunities for knowledge and instruction in all fields of photography, for that promise of good fellowship so dear to the heart of every PSA'er it has never been surpassed.

Chicago is waiting the greet you, our arms are open (this includes the ladies) for if you enjoy yourselves, so do we. So leave your worries behind and be on hand to register, Wednesday morning October 6th.

Be seeing you.

Life Magazine Presents

Mr. David Hardy, world traveler and news analyst in an illustrated journey behind the scenes of their renowned science series "THE WORLD WE LIVE IN".

This lecture is illustrated with paintings, color photographs and motion pictures in color on a 30 foot-3-panel screen. Mr. Hardy tells the story of the humor and adventure encountered all over the world by Life photographers, artists and reporters in their search for accurate facts and pictures for "The World We Live In" series of scientific articles, currently appearing at regular intervals in Life. Having lived for many years in Asia as a wartime Commando and foreign correspondent, Mr. Hardy is well equipped to report this story of high adventure. Born in Ireland, he attended school in England and in 1942 volunteered for the Royal Marines seeing extensive service in the Middle East and Burma. After the war he travelled widely throughout Japan, China and Southeast Asia later becoming the Director of Radio Hong Kong where he directed his newscasts behind the bamboo curtain. At present Mr. Hardy is a news analyst for NBC, foreign correspondent

The PSA Traveler

U. S. Route 201, north from Waterville through to the Canadian border, offers one of the best scenic trips in Maine. Following the Kennebec River along the route of Benedict Arnold's march through Maine, it offers rural scenes, small towns with cracker-barrel stores, and around Bingham some magnificent mountain landscapes. The Kennebec River is lined with beautiful stands of ancient pines. A seventy-mile drive from Waterville to The Forks on Route 201 has as big a variety of photographic subjects as any place in the state. Although it is beautiful the year around, about the first two weeks in October when the Autumn foliage is at its height, it is truly one of the beauty spots of the state.

GERTRUDE B. McI SICK

for the London Times and BBC and director and producer of radio programs for the UN Headquarters in New York for listeners in India, Pakistan, South Asia and the Middle East. Mr. Hardy, his English wife, their China-born daughter and Manhattan-born son presently make their home in Scarsdale, N. Y.

For over two years, scores of Life magazine editors, photographers, artists and reporters with the assistance of innumerable scientists in every branch of science have been engaged in the preparation of "The World We Live In" series.

In this program David Hardy will take the audience on many strange adventures with members of the Life staff; 300 feet down in the blackness of the ocean in a Benthoscope to explore the Stygian depths of the sea, across the desolate tundra of Canada's Northwest territories; deep into the rain forest of Dutch Guiana. One of the high spots is a film trip to a coral reef under the clear waters of Bermuda, diving deep below with the photographers to meet the weird and wonderful denizens of this fantastic underwater world.

Mr. PSA Contest Leaders, June 30, 1954

J. Elwood Armstrong, APSA
George O. Baer
Mrs. Margaret Connely
Lyall Cross, APSA
Boris Dobro, FPSA
L. B. Dunnigan, APSA
Walter J. Goldsmith
Larry Hanson, APSA
Julian E. Hiatt, APSA
Gere Kruse
Maurice H. Louis, APSA
Herbert A. MacDonough, APSA
Richard O. Malcolmson
Sgt. W. N. Willhauser
Henry C. Miner, Jr.
Walter E. Parker, APSA
Hy Seldidge, APSA
Dr. Carroll Turner, FPSA
Mrs. Therese Whiteside
Frances Wu, Hon. PSA, FPSA

How to lead a happier life for \$22.50 including tax

Most people want life to be reasonably simple and carefree. We heard a story about a famous scientist who thanked a friend for a box containing several kinds of fancy shaving soap. Then he walked over and threw the box out the window. "More than one kind of soap," he said, "makes life too complicated!"

Here at Kodak, we have a generous regard for the uncomplicated outlook. We think photography can be enjoyed without complexity, and that good pictures are the ultimate goal. That's why we'd like to talk to you about the Kodak Model of the Kodak Duaflex III Camera.

Pure enjoyment

Maybe you think a \$22.50 camera is beneath your dignity as an expert. Think again. This camera is different. The big point is that it combines optical quality and pure pleasure. It's made to take sharp pictures without stewing or arithmetic—and give you a good time while you're doing it. Looks good, too—either on slender or stout figures.

The Duaflex III, Kodar, has only two gadgets you can twist, and one of those is the film-winding knob. It has all the exposure data right on the front plate, so you don't need a slide rule or meter. It takes snapshots and longer exposures. It lets you concentrate on your subject, instead of on adjusting this or that.

True, the Duaflex III doesn't have an f/2 lens like the Kodak Retina IIa. But it does have a 3-element, high-definition,



Kodak Duaflex III,
Kodar, \$22.50;
Flashholder, \$4;
Field Case, \$2.65.

color-corrected, Lumenized, f/8 lens, and most pictures are taken at apertures smaller than that. This lens stops down to f/11 and f/16. It will get 95 percent of the pictures you're likely to want, and they'll be good and sharp and make swell enlargements. Salon size, if you choose.

See what you're taking

The Duaflex III, Kodar, has a big brilliant finder $1\frac{1}{2}$ inches square, so you don't have to squint to see what you're shooting. It focuses to $3\frac{1}{2}$ feet. It has automatic double-exposure prevention—plus a release latch so you can make double exposures if you want to. It takes 12 shots $2\frac{1}{4}$ inches square on a roll of

620 film. Black-and-white and Kodacolor.

Naturally, the Duaflex III is flash-synchronized. Screw on a \$4 Kodalite Flashholder, and you've got a day-and-night outfit. It stands steady on any flat surface.

It has a tripod socket. It has sturdy neck-strap lugs, and the strap adjusts for length. The back swings wide open for easy loading. The design is neat and compact.

A friend of ours borrowed one of these cameras to try out, and his wife got hold of it. Now he can't get it back. She's taking better pictures than he does. A woman knows a good family camera when she sees one.

And all for \$22.50

In our judgment, no matter what cameras you own and no matter what they cost you, you'll get sheer *pleasure* out of this low-priced Duaflex III.

Sure, this favorite child of ours won't do for certain fast-action shots (unless you know the special action techniques that compensate for a one-speed shutter). And it won't picture a black cat at the bottom of a coal mine (unless you use flash). But for a tonic to put the old zest back into picture taking—or for a gift to someone you'd like to have enjoy photography—this is the camera we suggest. Right now. For only \$22.50. Run, do not walk, to your Kodak dealer's.

P.S. There is also a Kodet Model of the Duaflex III, for \$14.95. It too has double-exposure prevention, same big viewfinder, takes the same \$4 Flashholder—indeed, is the same as the Kodar Model except it has a simpler, slower, fixed-focus Kodet lens. We believe that for your own use, the three-element, color-corrected, close-focusing, f/8 Kodar lens is preferable. It will give you bigger, sharper enlargements, and better Kodacolor shots under a variety of conditions. However, if there's a junior in your family who would like a Duaflex that looks just like your Duaflex, the Kodet Model is a good choice. The simple lens is quite adequate for album prints and modest-size enlargements; and the design is handsome enough to gladden any youngster's heart.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



Kodak

Lumen Gearshifts

—and how to save 75 dollars worth of time with 45 cents worth of alkali...how to print information on odd shapes and surfaces...how to wire a TV set without using wire...a few facts about a famous funnel...insurance made of real leather...and how two magnets help a Kodak Synchro-Rapid Shutter keep perfect time.

Gearshift

Portrait photographers who use electronic flash units have been raving about our new Kodak Royal Pan Film in one breath and complaining in the next. Seems the film is *too* fast—unless they're in a big studio and can push the speed-lamps away back.

All right, here's the happy answer. Just slip a Kodak Wratten Neutral Density Filter over the lens whenever your flash has to be right on top of the subject and you need to use a large or fairly large lens opening.

These filters give you a sort of "lumen gearshift." They come in 10% to 80% transmission, merely cut down the light



with no "color filtering," and cost one buck each in 2-inch gelatin squares.

Under other conditions, leave the filter off, and you're back in high gear. Either way, you get full value from Royal Pan's beautiful tone gradation, balanced color sensitivity, and modest grain. Most sheet-film camera lenses will stop down to $f/32$, $f/45$, $f/64$ —and you may as well get some use from these apertures, now that Royal Pan has arrived.

A lot of prints

Kodak Ektagraph Film is our special film for the silk-screen printing process. A company we know put a Kodak Ektagraph stencil on a metal-mesh screen, and stenciled 30,000 glass milk bottles with it. Then somebody accidentally damaged the screen; no telling how many thousand more bottles it might have printed. It's our guess that this stencil strength is one reason why so

many silk-screen shops are now using Kodak Ektagraph. There are lots of other reasons, including speed, convenience, and capacity for fine detail.

If your business has printing problems—especially short-run and medium-run multicolor display jobs, labeling on odd shapes or rough surfaces—let a good silk-screen process shop tell you about Kodak Ektagraph. It's versatile stuff.

Camera insurance

For \$87.50 you can buy a Kodak Signet 35 Camera. For about 10% (\$8.50) of this you can buy a Kodak Signet Field Case. Looking at it that way, it's not much to pay to protect a fine piece of equipment from the bumps, scrapes, and joggles it's bound to get in the course of day-to-day shooting. And not only is it an insurance policy that keeps your camera new-looking, always ready to go; it makes your outfit look like a million. A top-grain, full-grain leather



field case for the Kodak Chevron Camera costs \$17.50; for the Kodak Pony 828 Camera, \$7.00; for the Kodak Pony 135 Camera, \$7.25; for the Kodak Bantam RF Camera, \$7.75.

Shutter magnet

We doubt if many people who own a Kodak Chevron Camera, or any camera with a Kodak Synchro-Rapid 800 Shutter, know that it contains a permanent magnet. It contains two, in fact.

These magnets are in the gear train that controls the timing, and make the neatest little gadget (patented!) we've seen in a long time. Here's what they

do. At slow shutter speeds, the end gear on the train rotates only a little—about 70 degrees, for instance, at $1/25$ second. At these speeds, any slight "play" in the gear (backlash to those who know about such things) could raise hob with timing accuracy. So we put one magnet on the



gear, another on the frame next to it. Holds the gear steady no matter which way it turns.

We probably could have gotten along without all this magnet business, but we wanted to make sure the timing was accurate down to the last millisecond. Just one more reason why the Synchro-Rapid is our finest between-the-lens shutter.

Photo resist

This is a printed circuit. We don't know exactly what this one is for, but we *do*



know that it can replace a lot of the wiring that otherwise makes a rat's nest of radar, television, and other electronic gear.

It so happens that we have placed on

& Fogless Prints

the market a product that helps turn out these printed circuits more efficiently. It's called Kodak Photo Resist, and it's based on a photosensitive substance never previously used. Here's how you use it to print an electronic circuit on a non-conducting surface, such as the bit of glass-fibre cloth shown down there on the facing page:

- 1) laminate a sheet of copper foil with the non-conducting surface, 2) spread a coat of light-sensitive Kodak Photo Resist over the foil, 3) expose to light through a photographic negative of a drawing of the circuit, 4) wash away the resist where the opaque areas of the negative shielded it from light and prevented it from hardening, and 5) etch away the foil where the remaining resist did not protect it.

Possibly a few miscellaneous souls other than the photoengravers, photolithographers, color-TV-tube makers, circuit printers, and name-plate makers we had in mind will be glad we took the trouble to work it out. If you, or someone where you work, is interested in Kodak Photo Resist, see your nearest Kodak Graphic Arts dealer. He can tell you more.

75 dollars for 45 cents

To wash a print properly takes 1 to 2 hours in running water. But if you first put the print in a 2% solution of Kodalk Balanced Alkali for two minutes, it will wash in *half* the usual time. A pound of this alkali costs 45¢, and will make enough 2% solution to alkalize over 600 double-weight 8 x 10 enlargements. Now, suppose you average 12 such prints, in an average evening. That makes 50 batches, 50 evenings, to reach 600 prints. If you save only half an hour of wash time on each batch, you've saved 25 hours of laundry supervision. If your print-making time is worth \$3 an hour to you, you've saved \$75 worth—all by investing 45¢ in a pound of Kodalk Balanced Alkali. Maybe we should raise the price of this wonderful stuff! You can get it at your Kodak dealer's.

Hickory, dickory, dock . . .

. . . a darkroom needs a clock. There's nothing worse than squinting painfully at a small wrist watch dial in a dim light.

The Kodak Timer has a tilting base so you can tip it for easy reading under

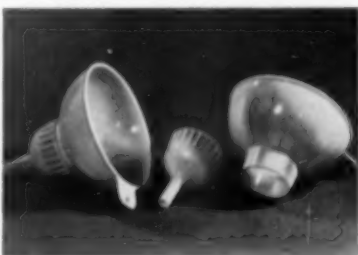


darkroom lights. It has a split-second hand and a minute hand so you can time from part of a second to sixty minutes. The start and stop switch lets you stop the timer and then restart it without resetting the hands.

The Kodak Timer sits happily on bench, table, or shelf, or can be attached to the wall if you wish. Price, \$7.95 at your Kodak dealer's. We think you ought to have one.

Slop, splash, #\$\$%&@¢?!

Chemical solutions belong in a bottle, not on the floor. So, if you don't have a



good darkroom funnel, take a look at the Kodak Combination Funnel.

It's made in two sections which can be used as single units, or together as one funnel. Just like having three different sizes. Handy, three-in-one, non-corrosive, the Kodak Combination Funnel is an 85¢ darkroom bargain.

Kodafix

One of the less exciting aspects of darkroom work is hypo-mixing. All right, what's the answer?

Kodafix is. It's a concentrated liquid fixer. Comes in quart bottles, \$1 flat. Pour a quart into three quarts of water,

shake once, and you have a gallon of excellent fixer for films. Pour a quart into seven quarts of water, and you have two gallons of first-rate fixer for prints. Just like that.

Safety measure

Safelight fog is sneaky stuff. Strictly insidious. All new safelight filters have an adequate margin of safety when used as directed. Our own Kodak Wratten Safelight Filters have an extra margin of safety from atmospheric fading, by reason of their protective Tenite shield. However, safelight filters are made for light to shine through; and, over the years, light will fade almost anything. In addition, many workers use bigger bulbs than they're supposed to.

The sneaky thing about fog from a safelight is that it's often masked by the print image. All you know is that your prints don't seem to have the good contrast and crisp tones they should. You're likely to blame the print paper instead of the safelight.

Testing for safelight fog is easy. Snap off the safelight, and expose *two* test prints—same size, same exposure, same negative. Put one away for the moment in a lighttight envelope. Now snap the safelight on, and expose the second print to it at your usual working distance, the same way you would expose a test strip, giving 15, 30, 45, 60, and 75 seconds to successive sections. Develop both prints at the same time in the same developer, guarding them from additional safelight exposure, and compare them. If there's any safelight fog, it will show up in the "test strip" print.

If you get bad news, the solution is a new Wratten Safelight Filter. They cost very little—90¢ for the smallest ones, up to \$3.50 for a big 10 x 12-inch—in all series for black-and-white prints and pan and ortho films.

Power package

Take \$2.95, plus the price of a 22½-volt battery, and give that sleepy old battery-flash unit the zing of modern B-C power. You do it with a Kodak B-C Flashpack. This B-C power pack fits any flash unit that was built for two "C" cells end-to-end. And that price is correct—the Flashpack is really only \$2.95.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



Fred Archer, assisted by model Pat Makena and two students, provides demonstration of glamour lighting at the pictorial meeting.

Round-Up

PSAers Hold Private Meet In Hollywood; Demonstrations

By M. M. Phegley
Western Zone Director



Lloyd Robinson — W. C. Taylor

A new word has been added to the PSA lexicon, "Round-Up". It belongs to the category which includes Convention, Town Meeting and Regional. Perhaps all need defining.

Our Conventions are quite normal, they are built around PSA programs and are staged by PSAers for PSAers and other photographers. The same applies to the Regional, although they are particularly designed to serve the needs of a limited geographical area.

A few years ago the Town Meeting was devised in California; Boris Dohro, FPSA, earning the title of "Father" of this form of conclave. Town Meetings are staged by PSAers for the benefit of other photographers, to help new photographers realize that more fun can be had from group activity than by lone-wolf tactics. While PSAers and their clubs do most of the work and do get a lot of fun out of a Town Meeting, one must concede that the non-members get the most return. Of course, many of them join clubs and some join PSA as a result of Town Meeting activity.

Another form of Town Meeting is the one aimed at a single facet of photography. The successful Motion Picture TMs in California and the Photo-Journalism TM at Sturbridge are examples of this type. The pattern is the same except that only one kind of photographic activity is stressed whereas in the regular TM, there are talks, demonstrations and model shooting for all kinds of photographers.

As the Chapter idea spreads there will be more and more community activity sponsored by Chapters. (A Chapter is a group of PSA members in a single trading area who meet for fellowship and to carry PSA service to their community). But until now there has been little or no activity for the sole benefit of the PSAers in a community. The few Chapters have conducted meetings, held dinners and operated somewhat like an all-PSA camera club.

Now the PSA members in Southern California, under the leadership of Western Zone Director Mel Phegley have come up with a new idea, the Round-Up. It is a happy blending of the Town Meeting,

Regional Convention and super club meeting. It is restricted to PSA members and includes neither their families or friends. (Separate entertainment is provided for camera widows). It lasts but a single day so the only expense is travel and meals. It is limited in spread so that there is no long distance travel involved. It follows the PSA pattern in that part of the program follows the lines of Division interest, part is of a general nature with something for everyone.

In this first Round-Up the morning was devoted to Divisional meetings with a general session following lunch. There was plenty of time after the afternoon session for general fellowship and private "conventions". Those who lived close by could find plenty of friends to help kill the early evening hours with chats and impromptu huddles. Those who had much mileage ahead could still leave fairly early without missing any essential part of the program.

The interest generated in this new idea, even before the meeting was held, showed that it filled a need and we understand that plans have been made to rotate the meetings to different cities in the area so that those who live on the fringes will have an opportunity at least once a year to get together with their fellow members on a meeting ground of common interest in PSA.

Now for Mel Phegley's report of the first Round-Up in PSA history.

The "Round-Up" of PSA members in Southern California was held Sunday July 18th at the Hollywood Roosevelt Hotel. An enthusiastic group of 176 persons attended the sessions which began at 10:00 A.M., Pictorial, Color and Motion Picture groups provided the programs.

The chairmen in charge of the arrangements were Leo S. Moore, APSA, Pictorial Division; Merle Ewell, APSA, Color Division; Dr. Harold Lincoln Thompson, APSA, Motion Picture Division.

Leo S. Moore, APSA opened the Pictorial Division meeting, introducing Fred Archer, Hon. FPSA. Mr. Archer lectured and gave a demonstration on pictorial glamour lighting. Miss Pat Makena, a beautiful blond model and two students



Group hears Lynn Fayman lecture on creative color photography. Lynn also showed a movie "Color In Motion" and appeared on panel.

Success

**Movies and Color Are
Featured; 176 Attend**

**Photos by George Uveges
and Gerald I. Bethel**

of the Archer School of Photography, Irwin Grossman and Walter Sternicki assisted. Mr. Archer and his assistants presented 20 different poses and variations thereof, demonstrating use of drapes and glamour lighting. At the completion of each pose a 16 x 20 mounted print was shown which demonstrated print quality and cropping at its best. A question and answer period closed the session. All present voted the meeting as "Tops".

The Motion Picture program during the two-hour morning session was both interesting and instructive. Charles Ross, Far Western States Chairman of MPD and Program Chairman Charles Coburn did a fine job of programming and projection of the films.

The program consisted of three films:

1. "The Variable Shutter Unit and its Uses," 15 minutes, SOF by Tullio Pellegri.

2. "Quality and Photographic Lenses," 24 minutes SOF by Eastman Kodak Company.

3. "Behind the Scenes at Walt Disney Studios," 26 minutes, SOF by Walt Disney.

The Motion Picture group were very enthusiastic.

Color Division's National Committee members, Merle S. Ewell, APSA; Vella L. Finne, APSA; and Lloyd Robinson, Jr. got Color Division's part of this first quarterly PSA "Round-Up" off to a flying start. The morning Workshop Program arranged by Vella Finne, had Mr. Lynn Fayman, APSA, who led a large audience of color enthusiasts thru two hours of inspiring experiences in Creative Color.

With his thesis, that, "All Photography is Painting with Light", Lynn ably proved that there can be more personal satisfaction in creating photographs with equipment at hand, than in merely recording visible objects by the usual mechanical use of the camera. Lynn closed the program with his fabulous PSA prize-winning 16 mm sound motion picture, "Color in Motion." Here he most effectively played upon the emotions by inter-weaving especially composed musical tones with the rhythmic mood of moving color created by colored light. He succeeded in opening vast new vistas to serious photographers seeking more soul-satisfying



Part of the crowd at lunch as Mel Phegley, almost invisible against dark curtain, does his bit as presiding officer.

outlets for creative urges than those achieved from the habitual photographic record.

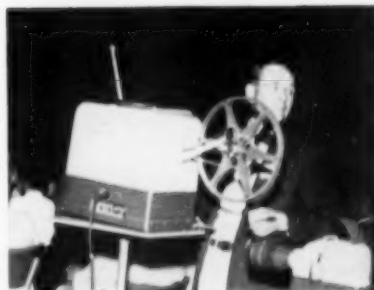
Color Division was the first host to the general afternoon program, attended by members of all Divisions. Lloyd Robinson, Jr., is to be commended for providing a most worthwhile speaker for this difficult spot in Mr. Edward Biberman, internationally recognized artist, whose paintings have been hung in one-man shows in the Berlin Museum, in Paris and London and in many of our most famous museums and art galleries in the United States. His murals also grace many of the nation's public buildings.

Here, again, emphasis was placed on "Photography as a Creative Art," with Mr. Biberman displaying an amazing understanding of the close relationship between photography and painting. Moreover, he displayed six of his own paintings, explaining what motivated the urge to paint them.

All in all, Mr. Biberman's talk was a most stimulating experience, equally and enthusiastically appreciated by members of every Division.

A most fitting climax to this inspiring day was a Round Table discussion of 20 carefully chosen slides, between Lynn Fayman, APSA; Fred Archer, Hon. FPSA, and Mr. Biberman. Especially interesting was the unanimity of thinking although each man analyzed these slides by a different standard; Lynn, colorwise; Fred pictorially; Mr. Biberman, from the artist's viewpoint.

Luncheon was held in the Blossom Room of the Hotel. Norris Harkness, PSA President, provided a greeting by tape recording. A short discussion of general subjects of interest to PSA members was provided. A Millard Armstrong's 16 mm Movie of the Los Angeles PSA Convention was shown. Sunday November 7th is the date scheduled for the next quarterly meeting of the "Round-Up."



Chas. Ross did his bit at the movie projector.



Fred Archer, Pat Makera, R. E. Watkins



Harry Zutta and Jerry Jackson settle a point.



Hatteras—

For those of us whose imaginative, creative inner beings insist that we continue to make those traditional, sentimental, "exercises in photographic technique" which have within the past few years had heaped upon them such scathing comment by the pseudo-intellectuals of photography who fancy they understand the new concept of "photo-modernism", I venture to suggest a hunting ground which will truly delight your souls—Cape Hatteras and Hatteras Island.

You've dreamed of the pictures you might find on a wild, primeval ocean beach that stretched away for endless miles ahead of you—a beach that is much the same today as it was centuries ago with the same old combers foaming up on the sands, the same sandpipers racing each incoming and outgoing wave, the same tall, plumed beach grass topping the sand dunes. You've dreamed of the exciting discoveries you'd make along such a beach—the thousands of unusual shells you'd find and the photographic arrangements you might make of them, the wood grain of the shipwreck timbers emerging from a sandy lair, the pieces of fish-net that the waves had carried from God knows where. You've dreamed of age old wooden hulks almost completely buried in the sand and of red rusted metal wrecks against which the intruding combers pound unceasingly. Hatteras is the place where you'll find your fondest dreams come true.

The old ocean is one thing, but in the case of Hatteras add to that endless beach the drying nets, the beached skiffs, the weathered fishing shacks and the native characters of a typical fishing village all clustered along a placid, sheltered cove. Add too, roads that are no more than wheel-tracks through the sand, bare-footed children in nondescript garments bleached and faded from salt and sun and the leather-brown, seamed faces of men who make their livings on the open water. Add too, if such things interest you in the way of pictures, the sport fishing activity of a place only six miles from the Gulf Stream—the day's catch being thrown on the pier, children and grown-ups watching the operation, natty sports garments and expensive tackle, the sports fishing gentry lolling on the piers to see how the other boats made out. Take plenty of film when you go to Hatteras—you'll use however much you take and probably wish for more. On your way down, don't pass up the marching dunes of Manteo—they're unbelievable. To appreciate them best, don't

By Charles E. Emery, APSA.



one of the East Coast's last frontiers.

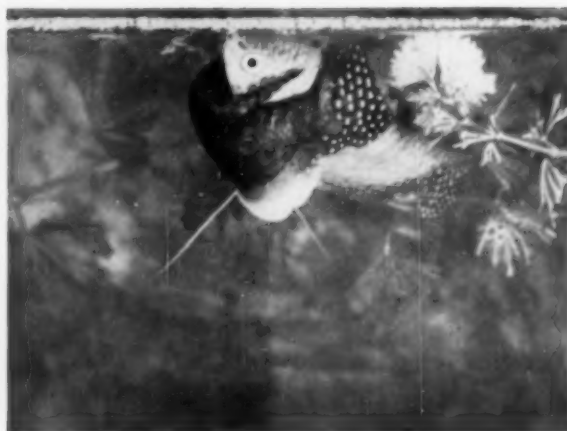
rush out of your car and scramble to the crests nearest the road for a couple of quick shots and a speedy getaway. Walk clear to the end of them where you can see evidences of the havoc they've wrought upon the trees and cottages which have been unfortunate enough to have stood in their line of march and to have been buried for countless years. There's no need to journey out to the Del Monte Drive at Carmel, California, to get shots of gnarled, one-sided, wind-formed vegetation; you'll find some wonderful specimens in that section of the Manteo Dunes furthest from the main road.

Plan your trip to Hatteras, if possible, at a time when you'll be able to see "The Lost Colony," outdoor dramatization at Roanoke Island just below Manteo. I doubt that you will be able to do much with it photographically but it will be a most enjoyable way to spend an evening of your trip.

Hatteras is easy to reach now and driving is just as simple as it would be if you were touring the county roads around your own home town. When I first went to the island, I had to cross Pamlico Sound on an antiquated ferry because the road down the strip from Manteo was no more than a twisting, bumpy trail through deep sand. At that time the proprietor of the hotel at Hatteras town was called out at all hours of the day and night to pull cars out of the sand; he happened to have a surplus army weapons carrier, a four wheel drive vehicle, that could negotiate heavy sand—plus a disposition and willing spirit that made him a friend to auto drivers with sand trouble. At that time too, natives of the island did not have to buy auto licenses nor drivers' licenses and there wasn't a policeman on the island between Oregon Inlet and Hatteras southernmost tip. Now however, there's a good ferry to take you across Oregon Inlet and there's a very good mastic road that runs within a hundred yards of the ocean all the way down the strip to the town of Hatteras—as I remember the distance, it's about sixty miles. Of course, the new road has brought its changes to the island—all of the natives don't go bare-footed any more, you see good cars on the roads and fewer wrecks of old jalopies rusting in the sand dunes, week-ends the island is full of sport fishermen—but Hatteras still has enough of its old identity left to be classed as one of the East Coast's last frontiers. And for us poor, old-fashioned, sentimental pictorialists it's still the answer to a cherished dream.



Photos by the author



Photographing Tropical Fish

By George J. Munz

The amateur photographer who is also a tropical fish fancier or even those who are not but have a friend that is, are missing a good chance for some interesting and challenging pictures if he is not making pictures of the tropical fish.

The most interesting from a photographic standpoint are the Labyrinth fish or air breathers. These fish are bubble-nest builders and mating time offers an opportunity for some wonderfully different pictures.

There are a number of different breeds of these Labyrinth fish, among them the Paradise Fish, the Betta Splendin or Siamese Fighting Fish, and the Gouramis of which there are a number of different kinds such as the Three Spot, Kissing, Striped, Croaking and Dwarf. The writer is most familiar with the Three Spot Gouramis and Bettas.

Before we tell you how to go about photographing these fish we must tell you of their characteristics and habits.

All of the fish mentioned are air breathers, that is they come to the surface and take in air storing it in their gill structures and using it as needed.

The Betta and the Three Spot are in my opinion the most beautiful of all, with their long flowing fins and fan-like tails. In these families the male is the most beautiful and when in his mating colors is a wonderful sight.

It is during the mating that the finest pictures are made and it is a challenge to your patience and alertness.

The fish are first "conditioned" for mating, this is done by keeping the male and female separated but still able to see each other. To "condition" them we use two tanks or a tank with a glass partition. It is also best to feed them live food either Daphnia or Tubifex worms and have the temperature of the water between 75 and 80 degrees.

When the male sees the female he will immediately try

to get to her and his colors will become deep and beautiful as he bangs against the glass. This dance will go on for days, and even weeks, until he finally settles down and starts to build his nest. This is done by the male coming to the surface and taking in air, he then mixes the air with a secretion from his mouth that keeps the bubble intact and expels it into a corner of the tank. The nest will be made up of hundreds of these tiny bubbles floating on the surface of the water and extending up to a half inch above the surface. During this time the female will be getting heavy with eggs and will require close observation to determine if she is ready for mating.

Now the female is introduced into the tank with the male, taking care not to break the bubble nest and making sure that the water is of the same temperature as the tank she came from, also at the opposite end of the tank have some floating greens or plants so the female may hide if she wishes, this is very true of the Bettas as the male becomes very rough.

When the male sees the female he will drive her under the nest where the mating takes place. The mating of these fish is done by the male encircling the female with his body and squeezing the eggs from her body. When the male encircles the female they will slowly roll over and the eggs will float up into the nest. (This is true of the Gourami, whose eggs are lighter than water. In the Betta the eggs will sink slowly to the bottom, and the male will gather them in his mouth as will the female and expel them into the nest). After the completion of the roll the male will release the female and gather the eggs keeping them together in the nest, the female will recover and go to the far end of the tank, after a short time she will return and the whole process is repeated many times over. This may go on for hours and



This sequence of four prints of "Blue Gouramis Mating" has been accepted in several nature shows. The four pictures are on a single mount. The text describes the making of this sequence of pictures. Details are as follows: 1. The fish build the bubble nest which floats on the surface of the water. The male is the darker of the two. 2. The embrace. The male wraps his body around the female and starts to squeeze. As he squeezes she gets darker in color. 3. As the

squeeze takes effect, the female is darker, he starts to turn her over. 4. The eggs are laid and fertilized. A group of them can be seen around the hair-like white fin touching the bubble nest. Female must be upside down during egg-laying, eggs float to top and male pushes them into the nest. Female returns for another session and it continues in rapid sequence. As many as 3000 eggs may be laid. Male guards the nest alone, eggs hatch in about 24 hours.

even days until all the eggs are released and safe in the nest.

The female must be removed from the tank immediately or the male may kill her, as he stands guard under the nest and replaces any eggs that may drop out. They are "hatched" in about 24 hours and the male takes care of the young for about 10 days when he will have to be removed from the nursery tank.

At this point our photography ends. If you wish to raise these fish your local tropical fish dealer has many good books on the subject and will be glad to advise and help you.

If you have read this far I am sure you will agree there are some wonderful opportunities for some interesting and different pictures.

For photographic purposes I have a tank that is 12" high, 12" wide and 5" from front to back, this is my "studio" and eliminates to some extent the problem of depth of field. You may use your regular tank and insert a glass between the front and back to get this 5" area.

The first thing to do before you start to photograph the mating, or anything else for that matter, is to run a series of tests so that when you do start shooting you will have everything under control.

For lights I use flash bulbs either the 25, 5, or the SM and SF. Your film should be the kind you normally use. (I use Super Panchro Press Type B.) Find a place for your "studio" so it will not be in the way and will not have to be disturbed. Have it about two feet from a plain wall or use a plain background of some kind.

Set your camera on a steady support, a tripod is best, and carefully measure the distance from your lens to tank, focus at a point 2" in from the front glass, compose so your negative covers the whole tank. Set a reflector at the opposite

side from where you will have your flash. I use crumbled tinfoil pasted to a 16 x 20 mount. Place your light above and to the side of the tank at about a 15° angle, measure the distance from flash to tank and make sure you mark all these distances down so you may repeat at any time. It is best to include a card with the different settings and flash distances you are using marked on it, and include this card in your picture in your test shots, then when you have the best negative you can read the data from the card.

Take a number of different shots, using different speeds and diaphragm openings. You will be shooting with the flash quite close so use small openings for good depth and fast shutter speeds to stop the action. You may even try a handkerchief over the flash bulbs. Process all the film together giving normal development and then pick out the best negative from the test shots. You will be able to read the correct settings you used from the card you included for each shot. Use these settings and distances for all your serious picture taking.

All of this may sound like a lot of work but you can do your shooting in one evening and the processing the next. It will pay off two-fold as all you will have to do when you are really ready to start is concentrate on good pictures and action. When you have finished testing start "conditioning" your fish, get the male as he is dancing against the glass trying to reach the female, while he is building the bubble nest and then the mating itself. As I said in the beginning it will take patience and close observation, but you will be well rewarded. I have three of my tropical fish pictures that have been accepted in the Nature Salons and have been honor prints, so I know it is worth while. You may shoot in either black and white or color, following the same procedure.



Split Personality Stereo

By Robert L. Howard

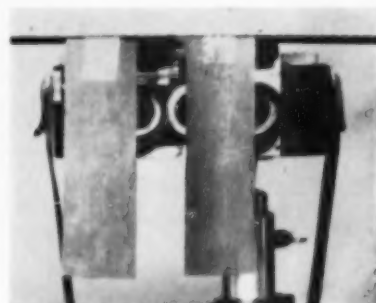


Figure 2

Figure 3

Use of the split field in taking planar pictures on which the subject will appear two or more times is fairly common practice, but the problem introduced by the double lenses of the stereo camera has prevented widespread use of this form of trick photography in .

It is not as difficult as might seem, however, and with the Realist camera it is fairly easy by following the method described here, which takes advantage of a convenient feature of that camera's construction.

The basic requirement for split-field photography is that an opaque mask be placed far enough in front of the lens to obtain a reasonably sharp cutoff, depending upon the degree of out-of-focus rendition of the mask edge. Because the sharpness of the mask edge will depend upon the distance of the mask and the diaphragm opening, there will usually be a degree of overlap between the two images that are to be contained in a single frame.

For those interested in formulas the degree of overlap is:

$$\frac{\text{Width of overlap}}{\text{Total picture width}} = \frac{F^2}{D \times f \times m}$$

F = focal length of lens.

D = DISTANCE FROM MASK to lens (plane of iris).

f = f-stop used.

M = width of slide mask opening.

Dimensions may be in millimeters or inches, but must be consistent throughout.

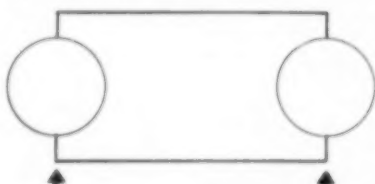
For the system to be described, and using a Permapoint with a picture taken at f8, the degree of overlap works out to be:

$$\frac{\text{Width of overlap}}{\text{Picture width}} = \frac{(35)^2}{45 \times 8 \times 21} = \frac{1}{6} \text{ approx.}$$

This means that the subject may appear in all areas except for a band down the center approximating one-sixth of the picture width.

The system for splitting the field in stereo is no different from that used with a conventional still camera, except that the mask used in front of one lens must not cut into the field of the other.

Because of the design of the lens cover on the Realist camera advantage may be taken of the shape and position of this cover when open to provide a means of holding paper masks for taking split-field trick photographs in stereo. The shape of the Realist lens cover is shown in the



drawing. It will be noted that the rectangle forming the body bisects the two circular sections which cover the lenses when closed. This means that the two lower corners of the rectangle can be considered the center position of each lens when the cover is open.

Two paper masks may be obtained by cutting a standard postcard in half lengthwise. This will give cards 1-5/8 by 5-7/16 inches. The cards should be blackened, preferably with India ink. To support the cards in hanging them from the extended lens cover a wooden strip, pencil or other straightedge will serve. A hack-saw blade was used for these pictures, and may be seen extending across the top of Fig. 2. This was Scotch-taped tangent to the two circles as shown in Figs. 2 and 3.

Using the corners of the rectangle to

locate the edge of the mask, each card is suspended in front of a lens. After making the exposure for the right half of the scene with the cards covering the left half of the lenses, the cards are shifted to the right side of the camera to take the left side of the scene.

In each exposure the mask edges splitting the field must be carefully aligned with the two corners of the lens cover that indicate the center of the lenses. Fig. 4 shows a result of using this method in which the writer allowed his head to approach too closely to the center, where a slight "ghosting" occurred. Fig. 4 does serve, however, to show how much of the slide can be used. It was one of two attempts in filling a Stereo Division Assignment Circuit request for "A Self Portrait." The second slide, in which the writer kept clear of the overlap band, was successful.

Using such a split-field system for taking one's own picture, of course requires extra care by the photographer in spotting the area into which he can enter. But for most "doubles" the photographer is able to control placing of the subject much more easily from his vantage point at the camera. There is a lot of fun to be had working out trick shots with this fairly simple system, and if you really like complications, try it in combination with space control through moving of subject matter or changing of lens separation.

EDITOR'S NOTE—Very acceptable trick shots requiring double exposures can be handled by the system described above. For those who wish to try their hands at more complicated exposures, Member Henry Powers, 6411 S. Canterbury Road, Cleveland 29, Ohio, has perfected a precision plastic adapter for the Realist which can be used for any number of extra exposures from two to 15 and which provides for space-control work on any part of the film.



Picture of Brooklyn and New York skylines taken from a distance of 26 miles with the Signal Corps' new 100-inch telephoto lens by infra-red. A companion picture taken at the same time shows a dim haze in the background with the foreground segment of this photo appearing more remote than the Coney Island shore seen here in the center. The whitish appearance of foliage is caused by intense reflection of infra-red light by chlorophyll-bearing plants. All photos U. S. Army Official.



Star at Atlantic Highlands marks camera position for the photograph of New York with the Empire State Building 26 miles away. The tip of the peninsula touched by the line is Sandy Hook and it shows in the large photo as the hangar and lighthouse. The opposite shoreline is Coney Island and the towering buildings are in downtown Brooklyn and New York. The dotted line has no significance.

Army 100-inch lens

A 100-inch lens camera that can bring into its field of vision good detail from scenes as far as 26 miles away has been developed by the U. S. Army Signal Corps Engineering Laboratories at Fort Monmouth, New Jersey.

Built with a special 100-inch telephoto lens, the camera will be able to take battlefront pictures impossible either with smaller-eyed cameras or when aerial photo flights are grounded or too dangerous.

With the long f:12.5 infrared lens, the Signal Corps can permanently record images up to 26 miles away and more depending on atmospheric conditions and height of camera site.

Tactical military use

In tactical military use, the camera has many advantages. At six miles, it can pick out in detail a jeep or weapons carrier, or any other comparable tactical target across the 1/3-mile section it takes in.

At the closest distance it can operate—about 500 yards from the camera—the coverage is about 105 feet wide. At 20,000 yards or 11½ miles—the last setting on the range scale before infinity—it gobbles up a 3000 foot front or about 3/5-mile in its field of view.

Another 100-inch lens being developed

A second type 100-inch telephoto lens that takes pictures with ordinary "visible"

light also is being tested by the Signal Corps laboratories for still and 35mm. motion picture use.

In the latter field, a possible later step might be to use this lens with a television camera, the video pictures to be monitored in more advantageous locations.

Uses three types of film

The camera takes 5x7 inch still pictures with cut film or plates. It also has a roll film adapter that takes a 30 exposure roll.

Not all 30 have to be taken before processing. If only a few pictures are needed, the Signal Corps lensman can slice off as many as he wants with a built-in knife. The remaining unused film is then fed into another take-up spool and shooting continues.

The back of the camera can be opened without spoiling the roll film in either the feed or take-up spools protected in interchangeable light-tight cartridges.

Accidental spoilage of film is further prevented by the camera's special focal plane shutter. One part of the shutter curtain remains in front of the film at all times except when the picture is being taken.

Shutter speeds

The shutter has 10 speeds, the fastest 1/200 second. Then come 1/100, 1/50, 1/25, 1/10, 1/4, 1/2, 1 second, bulb and time. A cable release can trigger the shutter, lessening chances of camera movement.

Two camera box models

Two camera boxes with different optical systems are now being tested with the 100-inch lens. It is expected the best features will be combined into a single unit.

Both models are about the same size overall. One, short and squat, possibly is better for mobile use; the other, long and narrow is perhaps more suitable for fixed use.

The first type uses a beam bending or folding system to bounce the light in a "Z" line between a pair of 8 inch mirrors before registering on the film. Made of

(See *Army Lens*, page 45)



The 100-incher and its special camera. Two operators are needed for transport. The tripod must be sturdy to minimize vibration. Pfc. in foreground has hand on focusing knob which is reduction gear driven to permit slight adjustments.

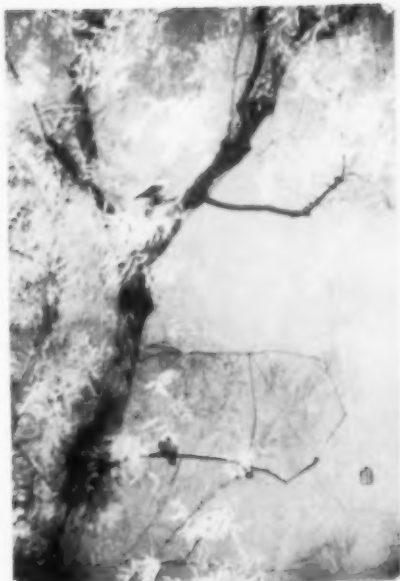


Wind for Water

Bosworth Lemere

From the 41st Pittsburgh Salon

SALON SECTION



Birds and Branches Theodore S. Hall
From the 21st Detroit Salon



Sturdy Stock

Dr. J. N. Levenson

From the 1934 Bergen Salon



"Tail" Bearer Philip Solomon
From the 21st Detroit Salon

SELECTIONS
 from the
 SALON CATALOGS



Still Life

From the 1954 Philadelphia Salon

Harry L. Waddle



Blind Date

George R. Hoxie
From the 21st Detroit Salon



Portrait

From the 10th Louisville Salon

Boris Dobro



Death Valley Scene

From the 1954 Bergen Salon

M. M. Deaderick



Reverie

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From the 21st Detroit Salon



Joanne

From the 21st Detroit Salon

George R. Hoxie



Fish Toler

From the 1956 Rochester Salon

Chan Eng-Hock



Michigan Morn

From the 21st Detroit Salon

Ernest E. Timms

Every Member Get A Member But Get The Right Member

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor . . . if you find enough of them you might even be Mr. PSA of 1954.

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P. O. Box 126, Lowell, Mass. 754
Norman B. Reed

MARYMOUNT COLLEGE CC,
% Miss Mary Lou Shaefer, Pres.,
Marymount College, Tarrytown,
N. Y. 754 CP
George O. Baer

MASS MUTUAL CC, % Howard
D. Mosher, Mass. Mutual Life
Ins. Co., 1295 State St., Spring-
field, Mass. 754 CNP
Raish Sims

MINNEAPOLIS COUNCIL OF CC,
% Miss Jeanette Roth, Sect'y.,
3238 N. Bryant Ave., Minneapo-
lis 12, Minn. 754
Robert L. McFerran

MOZARK CC, 2141 N. Lexington,
Springfield, Mo. 754 CP
M. C.

NANAIMO CC, % Len W. Lovick,
Lovick's Studio & Camera Shop,
79 Victoria Crescent, Nanaimo,
B. C., Canada 754 C
Stanley C. Dakin

OHIO UNIVERSITY CC, Photogra-
phy Dept., Ohio University,
Athens, Ohio 754 P
George O. Baer

PARAMOUNT COLOR PICTORIAL-
ISTS, 5451 Marathion St., Holly-
wood 38, Calif. 754 CN
George F. Brauer

THE PENANG PICTORIALISTS,
% Hin Co., Ltd., 31A Brick Kiln
Rd., Penang, Malaya 754
Chan Eng Hock

PHOTOGRAPHIC SECTION OF ST.
LOUIS ARTISTS' GUILD, 812 N.
Union Blvd., St. Louis 8, Mo.
754 CMP
Jane Shafer

RAWLINS CC, % Mrs. James Hay-
ward, 109 1/2 E. Buffalo St.,
Rawlins, Wyo. 754 CM
H. J. Johnson

SARATOGA CC, % Holser H. Van
Allen, 25 Pinewood Ave., Sara-
toga Springs, N. Y. 754 CP
Ladislav Dejnoska

STEREO CC, % Miss Alice H.
Kenady, 3360 Yosemite Ave.,
Minneapolis 16, Minn. 754 B
L. B. Dunnigan

WINDSOR CC, % W. Brantill, 1270
Curry Ave., Windsor, Ont., Cana-
da 754 C
M. C.

Y CAMERA CLUB OF GREATER
K. C., 1020 McGee, Kansas City,
Mo. 754 CMJP
Serena E. Best

Received of _____
(Keep This)
Date _____
For items checked on the application blank: _____
Signed _____
Address _____
PSA

NAME Mr. _____
Mrs. _____
Miss _____
ADDRESS _____
CITY _____ ZONE _____ DATE _____
STATE _____

Please enroll me as an active member of the PSA at \$10 (U. S. & Canada only) for a full year, including one division I have checked. Also enroll me in the additional divisions circled below at \$1 each per year. ☐
Please enroll me as a Family Member (Husband and Wife only) of the PSA at \$15 (U. S. & Canada only) for a full year including two divisions we have checked. Also enroll me in the additional divisions circled below at \$1 each per year. ☐
Please enroll me as an Active Overseas Member at \$5.00 (U. S.) for a full year. Also enroll me in the Divisions checked at \$1 each per year. ☐
Color ☐ Motion Picture ☐ Nature ☐ Photo-Journalism ☐ Pictorial ☐ Stereo ☐ Technical ☐

It is understood that the membership fee includes a subscription to the PSA JOURNAL for a full year
PSA sponsor _____
Address _____
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BOOK REVIEWS

The books reviewed in these columns may be ordered from your regular bookseller, your photo dealer, or direct from the publishers.

The Theory of the Photographic Process, C. E. Kenneth Mees, 1133 pp., 416 illus. MacMillan Company, New York 11, N. Y. \$21.50. Revised Edition.

This revised edition of the original work published in 1942 includes many subjects not in the original and much new data. A few subjects have been omitted, including much of the historical data, to make room for the new material.

This book is not a popularized treatment of the subject, though it is easy to read and comprehensive. It is a college-level textbook on the physics and chemistry of sensitized materials, with no reference to optics, composition or any phase of the problem outside the sensitized layer.

As was the case in the first edition, Dr. Mees has been assisted by a group of editors and authors drawn mainly from his colleagues in the Kodak Research Laboratories, each one an authority on the subject of his chapter.

Although some chapters are extremely technical, even mathematical, there is so much basic information in it that it would be a welcome addition to the library of a large club where members are seriously interested in the technical aspects of the photographic art.

Electronic Flash Handbook and Construction Manual, 8pp, illus. Illinois Condenser Co., 1616 N. Throop St., Chicago 22, Ill. 50c.

If you've had the urge to build an electronic flash unit but didn't know where to start, this booklet offers circuitry and parts list for three units and a slave. Designed around Kemlite and Anglo tubes, the units include a low-voltage battery outfit, an AC-battery, low-voltage unit, and an AC-battery standard combination working at 450 volts. The slave unit is a conversion which may be applied to any of the other units and it is built around a 1C21 tube as photocell.

Photographing Your Flowers, John P. and Mary Alice Roche, 158 pp., illus. Greenberg Publisher, New York 22, \$3.75.

When a gardener writes a book on photography we expect something like a photographer would write on gardening. But here we have a team which is both. Here we have pictures of gardens, pictures of pretty gardens and pretty pictures of pretty gardens. Too, there are some exquisite still lifes and flower arrangements (and your reviewer ordinarily looks down his nose at both) some of which are definitely of salon quality. That goes for some of the close-up pattern shots, too. Definitely recommended.

Where and How to sell your pictures, Arvel W. Ahlers, 2nd. edition, 120 pp. American Photographic Book Pub. Co., N.Y. \$1.95.

This best seller has been brought up to date in the market section, and two new sections have been added in the how to section. One is "The Market for Color" and the other is the "Off-Trail Market".

It is interesting to note that although the number of market listings has increased in this 2nd edition, there has been no increase in the number of markets who will take 35mm color shots. Most want 4x5, a few will accept 2½x2¼.

There are some stereo applications that should interest many stereo fans.

If you are desirous of making money with your camera, you should have this book.

Gallery, edited by Norman Hall, 112 pp., 102 illus. Press Centre, Ltd., London, U. S. agents, Rayelle Pub. Philadelphia 31, Pa. \$2.95.

Name and pictures derive from the feature of the same name in the British monthly, *Photography*. The pictures are of exhibition quality, though the editor defies us to compare them with salons we have known. Famous names abound, as do perfect strangers.

The BJ Photo Almanac, edited by Arthur J. Dalladay, 620 pp., illus. Henry Greenwood & Co. Ltd., London. The British Book Centre, New York 22, \$2.00.

Can one review the BJ Almanac? Is there a photographer who hasn't spent hours poring over the fascinating ads, the descriptions of new products, the formulary? This is the 95th year of publication and it seems to improve with age. Roughly one-third of the book is advertisement, yet so fascinating with strange names and places, with types of equipment the American photographer has never seen, with words that seem odd to our eyes . . . dish for tray, bookform plateholders, hire purchase for easy payment, mains for your power supply, perspex for lucite, formulas based on 10 and 20 ounces. . . fascinating is the game of translating English into American, to say nothing of trying to guess the prices 53.10.8, though one firm does quote dollar prices in the U. S. edition.

One fascinating table lists 31 color materials available in the U. S., Europe and Japan, with speed ratings, type, sizes, processing and manufacturer. There are also rather complete processing, instructions for the color films commonly available in England.

There is a large editorial section with technical and artistic articles, a roto salon section which is quite good and a huge formulary with a large chapter on bromoil.

Photographic Enlarging, David Charles, 116 pp., illus. Variety Books, Bronxville, 8, N.Y. \$1.95.

This English book has much to commend it, although many of the premises are based on working conditions faced by British photographers. Too, most of the papers mentioned are strangers to us. However,

many of his suggestions could quite well be adopted and would be just as useful here, for he has written to help the man who located some of his equipment in a second-hand store and has had to rebuild and modernize it, or who must adapt an apartment kitchen for occasional darkroom use. He includes many homely little suggestions that our authors neglect, like how to tell which side of the paper should be up.

Everybody's Photo Course, A U. S. Camera Book, revised edition, U. S. Camera, 50¢.

This pocket manual contains 25 lessons in photography covering the whole gamut from how to hold a camera to multiple flash and speedlight. Well illustrated, it has plenty of dos and don'ts. A good buy for any beginner, just enough to start him out right and whet his appetite for the better things in photography.

Short Cut to Photography, Godfrey Frankel, 128 pp., illus. Sterling Pub. Co., New York 16, \$2.50.

A well-organized book for the young photographer, not too much like lessons, but broken down into short takes which are easy to digest and locate. Printed by offset, the pictures leave something to be desired in most cases, though a few of them are well printed. There are many line illustrations at places where they fit the best. As a book for the teenager, this one rates well.

Strobe—the Lively Light, Howard Luray, 144 pp., 102 illus. Camera Craft Pub. Co., San Francisco, Calif. \$4.00.

This second edition shows marked improvement over the original, but in the intervening four years electronic flash has done much to grow up. Good as the first book was, this new edition is head and shoulders over it. It is a practical book. It tells you the why part of the electronics without requiring you to be an engineer. It tells about synch problems, covers most of the equipment now available, goes into some of the home-made gadgets needed for trick action-stopping shots. It claims to be a how-to-use-it book and it is just that.

The French of Paris, Sanford Roth and Aldous Huxley, 22pp text, 112 pp ill. Harper & Bros., New York 16. \$6.00

Huxley's brief foreword is just long enough to be interesting. The 112 pages containing 112 pictures, produced by gravure, are in the modern style, mostly good, a few excellent, more journalistic in approach than artistic, but not sailing under false colors, since this purports to be only a report on the people of Paris and it is just that, sometimes with a touch of conscious but not forced humor. Only thing we disliked was the grouping of all the captions in the front so you go back and forth, back and forth, since the pictures do not always speak for themselves.

See YOU in Chicago

TRAVEL

It is getting near the time when the Annual Membership Directory will be made up, in fact, work on it starts in just about two weeks. In the front of the Directory will be the list of the official members of the Travel Committee, but in back there should be an even bigger list of ex-officio members, the PSA Travel Aides. If you will recall, the Journal Editor threatened some such listing in the last Directory, but the effort started too late to gather many names. However, he tells me that he did receive many names and that we start the listing this year.

If you are a new member, or missed the earlier announcement, here's the story. You offer your services as a Travel Aide. That means as much as you want it to mean. At the simplest, you agree to answer letters from other PSAers who will be traveling or visiting in your vicinity and want to take pictures while there. Your name will be marked as a Travel Aide in the geographical index of the Directory and folks will write for your suggestions of the best picture spots in your locality. You can supplement your advice with local maps from the Chamber of Commerce, folders of tourist attractions or any other helps you can find to make your part easier and the service better.

At the other end of the activity scale, we have had PSAers who offer to take time out to guide visitors (for free) to their favorite picture spots, one even offers to supply special non-photographic equipment needed for his second hobby, so PSAers can enjoy it with him.

The real job lies somewhere between these extremes. You can expect a few letters and some interesting correspondence, a few visitors who will call in person for your aid, and all in all, it should heighten the fun you get from your PSA membership. So here's what you should do. If you want to be a PSA Travel Aide, drop a postcard or note to Coleman Dixon, P. O. Box 527, Tallahassee, Fla. Tell him you want to be listed in the Directory as a Travel Aide. He'll want your name and address, your phone number, your special photographic interests, etc. This information will be listed in the Journal whenever we run the next batch of Aides. He will also see that there is a mark after your name in the Directory so that travelers will know you are the person to call when they need photographic know-how in your vicinity.

Pictures Wanted

One thing I've noticed, most of the pictures run under the PSA Traveler have come from folks who are not well-known exhibitors. Isn't it about time some of these folks told about where they find good pictures? They needn't send along a salon print, a 4x5 or 5x7 print will do, as long as it is on white paper. It need not be glossy out will make a better cut if it is. If all your good pictures are on slides, we might be able to reproduce your slide in B&W,

so send it along. You needn't worry about being an author, just send us a few words about your spot, best time of day, best time of year, road directions, anything else that is pertinent. You can judge how many words we need by looking at some of the PSA Traveler shorties in past Journals.

Send these to Irma Louise Carter, 2900 Strand, Manhattan Beach, Calif. I'll get them organized and send them along to the Editor. I'll be expecting a picture and Traveler item from every exhibitor in Who's Who!

Deadline for getting your name to Tom Firth for the Directory listing is October 1, no deadline on the pictures.

RECORDED LECTURES

Wm. G. McClanahan,
922 Ryan St., Lake Charles, La.

If we have a tendency to be a bit verbose this month we certainly have adequate reason . . . a reason called "THE LANGUAGE OF PICTURES"!

At the moment that title probably doesn't mean much to you, but the fact that it is a brand new tape recorded lecture featuring PSA's own P. H. Oelman should be sufficient reason to set Camera Club Program Chairmen all over America looking for a free evening in which to feature this show before their clubs this fall!

P. H. has long been noted for his ability to handle nudes and many of our "customers" have previously used his lecture which is made up completely of figure studies. This new lecture not only contains a great number of his world famous nudes, but also some of the finest pictures ever turned out by other great names in photography.

"The Language Of Pictures" discusses all phases of photography. But it's more than that. It's the story of how a tilt of the head, a movement of a limb, can change the meaning a model is conveying. It is a lecture which moves at great pace, bubbling over with humor which leaves its listeners chucking gently to themselves as they find that learning is being coupled with entertainment.

Early technical difficulties have been overcome in this latest RLP release. The tape recording is well done with the maker's voice carrying brilliantly to all parts of the meeting hall. The slides, in color to retain the delicate shadings and tones of the original prints, are crisp and clean. Our only suggestion to the program chairman is that he carefully review the lecture before showing it to his club . . . otherwise he may find himself becoming so fascinated with the discussion that he will forget to operate the projector at the proper time! (If you think we're kidding, we're not!)

Oelman's cleverest technique is to gently poke fun at the various types of camera club members you'll find in any organization

. . . a technique all too often overlooked by lecturers today.

In this review we've attempted to indicate the high audience appeal in this show. We should point out again that these are WONDERFUL pictures, and that the lecture DOES get across its message of building moods and emotions through photography.

If your club has never used one of the Recorded Lecture Programs, then certainly you could find no better show with which to start. If you have used them in the past, then here's the show to revitalize your group. Copies are now in the hands of all distributors. If you don't know who your nearest librarian is, follow the instructions given in our box which appears on this same page. But don't delay . . . the demand for this show is going to set an all time high in the R. L. Program. Be sure you get YOUR club's reservation in NOW!

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

- No. 12. The Language of Pictures, by P. H. Oelman, FPSA.
- No. 11. Prints I'd Never Send To A Salon, by George R. Hoxie, APSA.
- No. 10. Elements of Color Composition, by Bernard G. Silberstein, FPSA.
- No. 9. My Camera In Search Of A Subject, by Fred Archer, Hon. FPSA.
- No. 8. Let's Take Nature Pictures, by Ruth Sage, APSA.
- No. 7. Abstractions, by Sewell Peaslee Wright, APSA.
- No. 6. Comments on 100 Prints from the PSA Permanent Print Collection, by J. Elwood Armstrong, FPCA.
- No. 5. New Prints for Old by Barbara Green, FPSA.
- No. 4. Still Life by Anne Pilger Dewey, Hon. PSA, APSA.
- No. 3. Outdoor Photography by D. Ward Pease, FPSA.
- No. 2. Commentary on Recognized Salon Prints by Morris Gurrie, APSA.
- No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

New "customers" should write: Fred Kuehl, 2001 46th St., Rock Island, Ill. Old customers still write their area distributors.

New CD Star Ratings

James Lee Kirkland	★★★★	Charles B. McKee, APSA
Robert W. L. Potts	★★★★	Lloyd Robinson, Jr.
C. W. Biedel	★★★	Miss Eleanor B. Church
Mrs. Edna Goldman	★★★	H. James Mason
David A. Murray	★★★	Miss Ruth J. Nicol
Hoyt L. Roush	★★★	W. L. Coleman
Russell D. Arthur	★	Virgil Coenen
Mrs. T. R. Fay		
Mrs. Katherine M. Feagans		
John O. Hopkins, Jr.		B. J. Kaston
Robert S. Riley		J. A. Russell
Mr. George C. Simmons		Louis Waller
Arthur M. Underwood, Hon.		PSA, FPSA

Bensusan Booked Solid

The enthusiastic demand for the lecture program of Dr. A. D. Bensusan, FPSA, FRPS, of South Africa, has insured a truly national tour. The flying medic from Johannesburg will appear before twenty-four clubs and councils during his nine weeks stay in the United States.

His complete itinerary follows:

- Sept. 24 Bergen County CC Assn., Teaneck, N. J.
- Sept. 28 Business Clubs Assn., N. Y. City
- Sept. 30 South Shore CC Assn., Quincy, Mass.
- Oct. 1 Framingham, Mass., CC
- Oct. 5 Cleveland Camera Guild, Ohio
- Oct. 11 Freeport, Ill., CC
- Oct. 13 Dubuque, Iowa, CC
- Oct. 15 Sioux City, Iowa, CC
- Oct. 18 Associated CCs of Lincoln, Nebr.
- Oct. 20 Denver Council of CCs, Colo.
- Oct. 22 Northern Calif. CCC, Oakland
- Oct. 25 Light & Shadow Club, San Jose
- Oct. 29 Southern Calif. CCC, Los Angeles
- Nov. 1 Taft, Calif., CC
- Nov. 4 Wind & Sun CCC, San Bernardino
- Nov. 5 Photography Guild of Desert Art Center, Palm Springs, Calif.
- Nov. 8 Oklahoma CC, Oklahoma City, Okla.
- Nov. 10 Wichita Falls, Texas, CC
- Nov. 12 Convair CC, Fort Worth, Texas
- Nov. 15 Houston, Texas, CC
- Nov. 16 Port Arthur, Texas, CC
- Nov. 19 Charlotte, N. C., CC
- Nov. 22 Tennessee-Eastman CC, Kingsport, Tenn.
- Nov. 23 Charleston, West Va., CC

Dr. Bensusan will attend the PSA Convention in Chicago and will be at the Drake Hotel from Oct. 6 to 10. He is scheduled to appear on the program the morning of Oct. 7.

Notice to all Star Exhibitors

We are soliciting additional members for the Star Exhibitor Portfolios as these are being re-organized and expanded. The new rate for enrollment is just \$1.00, payable annually. Send your application and your print, with data written on a letter size sheet, to Roy E. Lindahl, APSA, Assistant Director, Star Exhibitor Portfolios, P. O. Box 355, Drayton Plains, Michigan.

PSA Membership Accessories



PSA-ZIPPO LIGHTER

A distinctive lighter of excellent quality, engraved with PSA emblem in blue enamel.

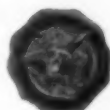
Brushed chrome

\$4.75

Sterling silver \$18.50

You can have your signature engraved on the back by the manufacturer for \$1. Instructions for ordering engraving are included with each lighter. You can get the PSA lighter only from PSA!

LAPEL BUTTON FOR MEN PIN FOR WOMEN—SAFETY TYPE



\$2.00 Either Style

TIE CHAIN



\$2.25

TIE BAR or MONEY CLIP



\$2.25

NEW DECALCOMANIA



You can always use some of these . . . For home, store, car windows, camera cases, etc., 2" x 2 1/2" gold and 2 colors.

6 for \$1.00

NEW

An embroidered pocket, sweater or shoulder patch, like decal but without the word "Member", in bright colors, about 4" diameter.

\$1.75

SEND YOUR ORDER NOW TO

PHOTOGRAPHIC SOCIETY of AMERICA

2005 Walnut St., Philadelphia 3, Pa.

Johnny Appleseed's Mail Bag

It looks like they are trying to put me out of business with that Services Directory in the back of the Journal. I don't mind a bit if you look there and find your own helpers, but if there ever comes a time when you don't know who to write to, just drop Johnny a line at Headquarters and he'll see that you get your answer.

I hope I'll be seeing lots of you at the Chicago Convention. I'll be there and you can easily identify me by my picture. Well, maybe the features aren't too clear, but anyway, I'll be there with all my helpers and we'll all try to help you with your problems. That's what PSA and PSA Conventions are for. So just ask any one of us for help, or if you're not sure, ask any PSA member, officer or activity leader. They are all my helpers.

Membership?

Dear Johnny:

Is it possible for me as President of a camera club which is not itself a PSA member to get the instructional material for the club? We are a new club and haven't really gotten organized, but the members last year were interested in learning.

L.H.

This is a question that recurs often because of our multiple membership classes. The answer is a partial no. There are certain instructional services for individual members which you can borrow and use for the club, but the instructional material for club use is not for individual members. Neither are the many services available through the camera club committee. Since club membership is only \$10, why not raffle off one of your salon prints for \$9, add your Camera Club Rebate Certificate to it and make the club a member?

Star ratings

Dear Johnny:

In the last issue of the Journal you answered a question about the Star Ratings given to one who has entered and had accepted a given number of slides. Please tell me just what this star rating is and how I may go about earning "points" to receive these kudos.

C.L.M.

Several of the Divisions offer this reward for diversity in exhibition work. There was a time when an exhibitor could build a terrific reputation on one good picture. To provide a more equitable figure of merit this system was started to provide kudos for the earnest worker who enters many salons with a variety of pictures. The several Divisions have different yard sticks, so many different pictures in so many shows. You should have a copy of your Division Service Bulletin which show the ratings and the person you write to about them. See also, page 47.

Who to write to?

Dear Johnny:

I wrote to Mr. Miss to find out why I have not been enrolled in a Portfolio as I asked some time ago. Should I have written him or someone else?

F.J.F.

If you will read the heading on page 47 of the August issue you will see that you have done exactly right. You also did right in sending a follow-up letter to the listed head of Portfolio, because there is always an excellent possibility that your first letter got lost in the mail, the way it goes these days. It so happens that between the dates you mention Elly Christoff was transferring operation of the Portfolio to Doris Weber. In view of the decentralization that has been going on, your letter may have been mislaid. I'm sure by now the matter has been straightened out to your satisfaction, but I'm sending your letter to Miss Weber anyway.

Aero Ektachrome

Dear Johnny:

Have you had any experience with Kodak Aero Ektachrome for regular picture taking? What are

the results? Do you know of anyone who would lend me some slides made on this film for my inspection to see what can be done with that film?

W.D.B.

No, I haven't had any personal experience, because some friends of mine bit on it before I did. Their results were rather sorry so I stayed away from it. Aero Ektachrome was designed for high altitude use. Maybe it would be good down in the Great Smokies where you have horizontal haze (smog) but why not use regular film, it's cheaper in the long run.

Verito lens

Dear Johnny:

I have recently acquired a Verito 11 1/2" lens and thus far have nothing from it but a pile of out-of-focus negatives. I have tried different lens openings, different degrees of racking bellows . . . no success. Maybe some good-hearted Verito user can give me some pointers. Please print my address.

Russ Burgess

116 Oxford Road,

Sparksburg, S.C.

Russ, there is now not too far away from you, Arthur Hammond at Warm Springs, Ga.

In the meantime, here is a trick I learned years ago for dealing with a fuzzy glass. You can't get a really sharp line with a Verito, but you want the sharpest. With the lens wide open, watch an area where a dark spot lies next to a very bright area. (The spot). Focus to get the dark spot as black as possible, don't worry about whether it looks sharp or not. When it is blackest is when there is the least dispersion of light into it from the light area and therefore it is as sharp as it can be. Now, stop down slowly as you observe the spot. Does it lighten up any? If so you will have to sharpen the image (by darkening the spot) at the working aperture. Remember, with the Verito you will get an all-over diffusion, the depth will be shallow, but the image will be sharpest in the plane where you focus.

Eclipse

Dear Johnny:

On June 30 there will be an eclipse. . . .

Dear Johnny:

Will you please give me some pointers on type of film and exposure. . . .

Dear Johnny:

How can I make eclipse pictures without burning my focal plane shutter?

Dear Johnny:

Can I shoot the eclipse?

Just sample letters. . . .

We were flooded with letters like these a few weeks before the eclipse, too late to let us get an article on it in the Journal, the proximity of this spectacle having sneaked up on the Editor while his head was under some bushel or other. Fortunately for these members Johnny knew that Peter Leavens, TD member, was an authority on astronomical photography and we passed the buck to Pete. He came through with a dope sheet which we passed on in part to let me give as much to take care of the real letterwriters. One thing the boys seemed to forget! With ordinary camera lenses the image of the sun is so small you don't have very much to work with. A ten or twenty foot lens is ideal for solar portraits.

Glycin

Dear Johnny:

Could you please forward to me any Glycin formula you might have on hand?

C. C.

Photo-L-b Index lists one formula, Answer 72.

Sodium Sulfite, dry, 125 grams

Potassium Carbonate 250 grams

Glycin 50 grams

Water to make 1 liter

For tank development take one part of stock solution, fifteen parts water, develop 20 to 25 minutes at 68°F.

For tray development, take one part stock solution, four parts water, develop 5 to 10 minutes at 68°F.

This formula is recommended for use with roll, pack and sheet film.

Sticky camera

Dear Johnny:

We recently bought a Sticky camera but it has no instruction book. Could you advise where we might get one?

I. D. S.

According to our information the Wilmot Sales Corp., 131 W. 25th St., New York 1 is the importer of this camera. We suggest you write them.



Johnny Appleseed, J.P.S.A.

Johnny Appleseed, FPSA, is the one person in PSA who knows all the answers, or where to get them. If you want to know anything about PSA or any part of its operations, or about the services, or about anything in photography, technical or artistic, drop a line to Johnny at PSA Headquarters and he will get the answer for you. Only one rule: one subject to each letter.

Ten Healthy Precepts

1. If by any chance and against what the books say, a person in your negative appears to have moved, or is blurred or fuzzy, don't destroy this negative. Resist the impulse! A blurred image is the graphic translation, the sublimation of motion. Motion is life and we desire to live.

2. If by any chance the foreground is completely out of focus, resist. The out of focus blur expresses the anxious uncertainty of modern man and his fruitless effort to achieve his social and individual concepts.

3. If by any chance your camera has no double-exposure prevention and you got two on one film, resist once more. This was not distraction, call it an abstraction.

4. If your lens is of rather short focus and you went too near getting a big foot or a big head with an annexed small body, don't mention distortion or disproportion. It is only the emphasis given to essential parts.

5. If your negative is under-developed, or printed on too soft a paper and you have a lousy print, call it high key, even if the old kind of high key is slightly different.

6. Be simple. Even a piece of wire on the beach will do it.

7. Or put in all of the crowd of a city plus more.

8. Don't worry about a slanting horizon. That's the way to express transcendentalism.

9. Beware of the title! It means everything. However, if you don't know what to write under your picture, call it "Study No. 50". Everybody will believe you already worked hard on 49 works of art.

10. These precepts are not for the real beginner. Use them only after you have praised your own art for awhile. If you lack the courage to do so, praise continually the art of your fellow club members and they will wind up praising you.

(From the Italian magazine "Foto Rivista" translated by Egone Egon.)

More About Filters

Last month we were talking about taking care of the excess of blue in the sky when the pages ran out. We didn't go into the real reason for approaching the subject in this way, leaving it for now.

You can readily understand that the blue sky light, especially when peppered with white, strongly reflecting clouds, is much brighter than the darker foreground, or earthbound colors. The naked, untrained eye can detect that. But did you ever see a sky as intense, as glaring, as the sky recorded in the average open-air snapshot made without filtering? Of course you didn't.

Have you wondered why? It boils down to this: all film is primarily sensitive to blue light. Most film is most sensitive to blue light, less sensitive to all other colors. Most sensitive of all to ultraviolet light, beyond the blue in the spectrum, but the glass of the ordinary lens doesn't permit that ultra-violet light to penetrate, the glass is in itself a filter which holds back ultra-violet and passes visible and infra-red light. (Special lenses of quartz are required for ultra-violet photography.)

Now right there we have committed a sin. We made a flat statement that isn't completely true. Any filter medium used in photography is not perfect. It always leaks a wee bit somewhere. Even ordinary glass will pass tiny amounts of ultra-violet, but such a small quantity that it seldom records on the film. However, in high altitudes where there is intense ultra-violet in the light, enough will pass through the glass to introduce a veiling of haze in ordinary exposures. In those cases the use of a UV filter is recommended. The UV filter is colorless to the eye and absorbs practically no visible light so it requires no extra exposure. Blocking that very intense dose of UV, it eliminates haze, especially from our color shots.

Now let's get back to our film. First, here is an imitation spectrum:

UV : V B G O R : IR

The portions between the colons are visible to the eye. The ultra-violet and infra-red are not. If we flash a piece of film to unfiltered light (considering the lens as a filter) what would register? Well, we must first determine what kind of film. If it is what we often call "color blind," is sensitive only at the blue end, the record would look like this:

UV : V B : :

If we flash the same film with a lens in the path we would get this:

: V B : :

The glass would act as a filter for all but the most intense ultra-violet. And what kind of film would record only violet and blue? Any color-blind film, or paper. Included are lantern slide plates, motion picture positive, sound recording film, commercial films, lithographic films, contact and some enlarging papers, because the emulsion doesn't change when it is coated on paper instead of film.

Suppose it is a so-called ortho film, like Verichrome, Plenachrome, Litholine Ortho, Commercial Ortho? Then our spectrum

would record like this:

: V B G : :

The film has been sensitized to green by the addition of dyes chosen to fit the specific type of film wanted.

You may have noticed we didn't specify a yellow in the spectrum. Contrary to popular belief, there is no band of yellow light. If you mix red and green light you will have yellow. Or if you subtract the blue from white light (with a filter) you will have yellow. So let us put a filter between our ortho film and the light, a filter that completely absorbs the blue (and violet) and see what happens:

: G : :

All that comes through (and affects the film) is the green. Now suppose we have a panchromatic film, which is sensitive also to orange and red and we flash that, with the yellow filter still in place:

: G O R : :

You can see by the blanks that our blue skies would be black. Suppose we don't want it that bad. If we use a K-2 or a G filter we would get this:

: b G O R : :

Some blue would be permitted to come through but the skies would be dark and clouds would stand out. Now we mentioned two filters, the K-2 and the G. The G will almost cut out the blue, but enough blue-green will register to keep things looking natural. The K-2 does not cut as deep and some blue will register. In between there are the X-1 and the X-2.

You must realize this: there are fine graduations in filters so that we can get almost any effect we want. You can't say blandly "I used a yellow filter." It is like saying "take the highway" without the termini being stated. Different films react differently to light, and although a given filter will always modify light the same way, if used with different type films, the results will vary widely.

As an example, someone wrote a workshop item recently in which he stated you should use a red camera filter as an emergency safelight for developing reproduction films. (The group with "lith" or "graph" as part of the name.) He meant the A filter or any deep red filter. He was right, but—If it is a color-blind repro film, a G filter, or perhaps even a K-2 would work just as well. If it is ortho or pan type repro film, then the red filter is needed. The darkroom would be much brighter with the yellow filter. You see, the film can't tell whether it is in a camera or not, or even if a lens is in the path. All it reacts to is light of a color quality to affect the sensitized silver.

Just keep in mind that all film is sensitive to blue light. Beyond that it can be made sensitive to other colors.

Keep in mind also that you can train your mind to accept the alterations a filter will make in colors viewed through it. You can train yourself to examine a scene through a filter and know that it is the right one for the shot. All it takes is a little experience.

Would you like to really learn something about filters? There is a Kodak Data Book on "Filters" which explains it in the most elementary language. It also shows you how

to interpret a filter absorption chart and how to read the sensitivity curve of a film.

Then there is Carl Bakal's excellent book on filters which goes a step further, it lists hundreds of typical scenes and tells what filter to use.

Color Filters

So far I have been talking about filters for black and white. Filters for color are a lot different. In the first place the values are much more delicate. A b&w filter over a color lens will record the whole scene in the filter color, just as the eye sees it. The two main filters for color work are the haze filter mentioned above, to cut down the ultra-violet, and the conversion filter, to convert the basic light to the type of film being used, the one most used being the #85, to modify daylight when using indoor Type A film. (Here's a little secret . . . the #85 is an excellent b&w filter, factor about 5X.)

If you want to be really sharp in your color work, you can use color correction filters to completely balance your light, but it takes a good eye for color, or a color temperature meter to use them right. These are made in several series. Each series passes part of the spectrum, absorbs the rest, and they vary within the series by the increasing amount of absorption. They can be mixed, that is, used at the same time to get just the right color balance and they require little increase in exposure, except for the heavier end of each series. I'd suggest you leave these strictly alone unless you have a good eye for color or you are willing to make many experiments to learn to use them properly. Easiest way to experiment is to get them in gelatin foils large enough to use over your projection lens and study the effect on the screen. Cheaper that way.

Here we've been talking about filter colors all the way, and I see the bottom of the page getting awfully close. I was going to ring in something about figuring out filter factors and how to apply them, and maybe teach you a few simple tricks in photometric, but I can see from here there just won't be room. Let's just leave it this way for now, if you are trying filters and the factors bother you, remember that you must always increase the exposure, and the best way to do that is by opening the diaphragm. You can control the exposure more accurately that way than with the shutter, and if you have a 2X filter you simply open up one full stop, for a 4X filter you open up two full stops. That is close enough for now and next month maybe I'll remember to stay on the track and give you all the lowdown on filter factors and how to make the most of them.

"Buck" Fly of Tombstone

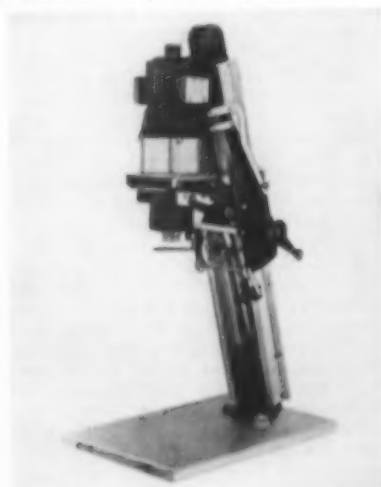
Do you have a picture of "Buck" Fly, once of Tombstone, Arizona? Buck was a photographer around those parts back in 1890 and Raymond Carlson, Editor of "Arizona Highways" magazine is trying to find a picture of the gentleman. Can you help? If you have a picture or know anyone who might have it, let Mr. Carlson know, care of Arizona Highways, Phoenix, Ariz.

New Products

A new model of the Voigtlander Prominent has been announced by Willoughbys. Heretofore available only with the Ultron and Nokton lenses, the Prominent is now being supplied with the f:3.5 Color-Skopar. The price of the new model is \$157.50, with the Ultron f:2 it is \$220 and with the Nokton f:1.5 it is \$270.



One of the better Japanese cameras is the Aires Reflex, a twin-lens model with f:3.5 lens, FX flash synchronization, shutter speeds from 1 to 1/500th, bayonet for accessories and priced at \$99.50.



The new Automega D-3 enlarger by Simmons Brothers provides an enlarger accepting negatives from 35mm to 4x5 with precision autofocusing. Lenses from two inch to 6 1/2" are accommodated, each having a matched control track. Lenses are calibrated at the factory for focal length to an accuracy of 0.020" and tracks provided for each variation. Three tracks are accommodated in the enlarger allowing for rapid lens changeover. Ratios up to 18 times are accommodated on the base-board, larger ratios by swinging the enlarger around for

on-the-floor projection. The enlarger is available as a condenser model at \$207.50, with Colorhead at \$217.50, with Omegalite \$197.50. These prices do not include lens, lensmount or track which are available at from \$36 to \$72 per set, depending on focal length.

A new professional 16mm color film has been announced by McGregor. The film features softer color rendition than amateur color films. Exposure index is 10 for daylight, 15 for tungsten, balanced to 3400° K. The film is furnished in 100-ft. daylight loading spools with perforations for silent or single-system sound at \$6.90 which includes processing. Information from Professional Sales Dept., McGregor Products Co., 16 State St., Rochester 14, N.Y.



A movie manufacturer has come out with a product for still use! Hollywood Cine Products has announced a Slide Titler for 35mm cameras which has adjustments for centering almost any of the present-day cameras. A supplementary lens provides sharp focus for the 4 by 6 inch field and the subject may be a title card or a small object. The titler is priced at \$14.95 and a set of Titletters (400 pieces) \$7.95.



Three new flash accessories have been announced by Graflex. The Universal Graflash B-C may be used with practically any camera with built-in synch. It uses midjet bulbs and is priced at \$9.95.

The M-2 Graflash B-C (left in picture) is designed for use with the new M-2 miniature bulbs and has the special reflector which enables these midjets to punch out nearly as much light as the larger bulbs. The unit is fitted with a new wide-acceptance foot for mounting directly on the Graflex 22, the Stereo Realist, Argus C-4 and other cameras with flash shoes. Price is \$9.95. The other unit is the Graflash B-C with the new foot which takes the standard midjet bulbs with pin-bayonet base. Price is also \$9.95.

A new electronic studio light has been announced by Photographic Products, Inc.,

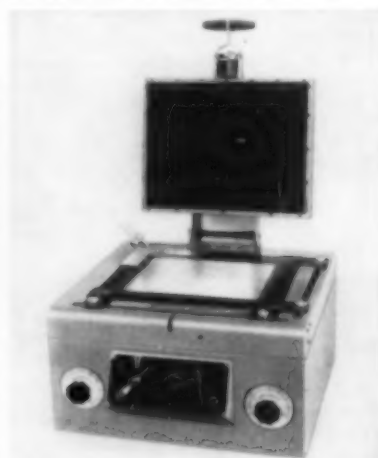
Anaheim, Calif. The Commander 50 is self-contained in one unit with modeling light and needs only one connection to 110-volt power lines and the camera shutter. It may also be fired by a photocell as a slave unit. It is 7" long, 6" diameter and weighs 4 1/2 pounds. Price, including flash tube, is \$90. Photocell is \$3.50 extra.

The Canon Deluxe Flash is offered at \$80. It has a 5" reflector, adjustable beam spread from 40 to 70 degrees, off-the-camera extension and micro-synch adapter for matching to any shutter.

Solar has added a #5 Amber bulb for color work to its line of flash bulbs. Color temperature is about 3200° K. The #5A is priced at 17 cents per bulb.



A new tape splicer with a Gibson Girl shape to the splice is offered by Yale Industries, 82-09 251st St., Bellerose 26, N.Y. The ends of the tape are placed in the machine which produces a miter splice, and after the splicing tape is pressed on, a cutter trims tape and splice with rounded indentations which prevent adhesive from oozing to the edges of the tape.



The Time-O-Lite printer is again in production. The timer on this printer is driven by a synchronous motor. Print size is 8x10.

Brumberger is offering a new line of reel chests for 8mm and 16mm film and tapes. The new Economy models hold from 12 reels, 200-ft. 8mm to 9 reels of 400-ft. 16 mm, or 12 reels of 5-inch tape or 7-inch tape. Prices range from \$3.25 to \$3.95.

Long range lenses for the Exakta series of cameras, in focal lengths of 600mm and (Continued next page, last column)

Army Lens from p. 31

aluminum, it is 12" wide, 21" high, and 32" long. With the 40 pound lens, total weight is about 100 pounds.

The second model has a long 58 inch magnesium gun type barrel in front of an aluminum back 12" long, 12" wide, and 7" thick. With lens, total camera length is about 7 feet; total weight, about 120 pounds. This model must be used with its own tripod. Carried in its cradle, the barrel splits and folds over in half.

Telescopic Viewfinders

Terrestrial telescope perp sight viewfinders on both models can be sighted through either eye in combat areas with the helmet on. In the second model, a reticle outline tells exactly what is recorded on the film.

Because the lens is so large, setting the camera for different distances is done by racking the back where the film is, instead of the front lens section. Either model can be handled by two men and used within five minutes after being carried to the shooting spot.

Lens made by Eastman

The special four-element lenses were made to Signal Corps specifications by the Eastman Kodak Co., Rochester, N. Y. About two feet long and 9-1/2-inches in diameter, they cover about a four degree angle.

The beam bouncing camera box was designed and built by the Signal Corps Engineering Laboratories at Fort Monmouth, N. J. The long-barrel version was developed by Simmon Brothers, Long Island City, N. Y. under Signal Corps sponsorship.

Letters from p. 4

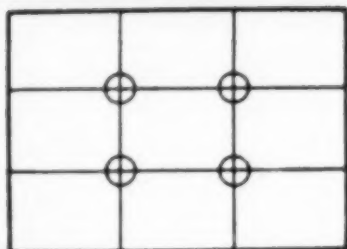


Fig. 2

line isn't across the middle of the picture.

If you'll look at Fig. 2 again, you'll see that there are four possible centers of interest. You have tried to use all four. Now look at Fig. 3. If you'll crop this

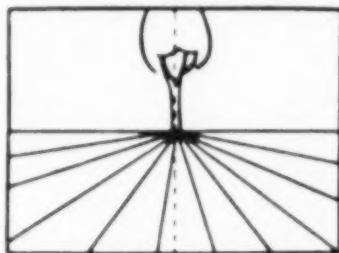


Fig. 3

figure at each side and the bottom, you'll have a good approximation of your picture.

What have we here? We simply have a picture in which mathematical symmetry has been achieved at the expense of interest. Even the clouds are subdued and that rich blue sky has been washed out because you didn't use a strong minus-blue filter. If you had chosen a lower viewpoint to force those spikes into the heavens, then backed up the bloom with strong, dark sky to bring out the richness of the blossom, with a touch of delicate cloud as a grace note, and without that static, dead, deadly out-of-focus, horizontal horizon line, you might have achieved some life.

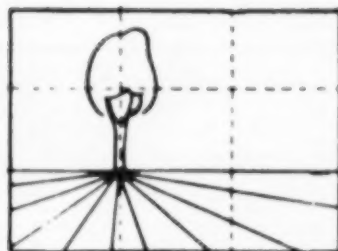
This picture is static, dead, dull.



Fig. 23

Now look at Lottens' Fig. 23, here is the same pyramidal form, but it sits on the horizon base line. (Take away the reflections and lose the cross form.) And what is the pyramid symbol? Dignity. And this cactus is dignified and beautiful, and in its blooming stage it is fruitful, alive, reproducing.

Ordinarily I wouldn't devote so much space to one letter, but your enthusiasm deserved an answer, and your quest for truth and help deserves that help. Yes, Lottens is good, and his words are basic, but like all good teachers, when you don't hear him explain his points, when the little inflections and side remarks are absent, you are not always able to translate exactly as the teacher intended. Your problem has been one of translation. Look back at 2 and at 4 and you will see where you missed. Find that cactus again, or another like it



and forget your ruler and your measurements. Instead look into the hood of your Rollei and see a picture. Bend your knees, dig into the sand. But strip the plant of the earth ties and push it up against a glorious sky. Capture that sky with a much deeper filter, a G or a 23A. Watch the direction of the light closely so your detail building shadows are not lost. Then when the cactus looks alive, snap that shutter!

800mm are announced. The 600mm has an aperture of f:5 and a 4° angle of view. The 800mm has an aperture of f:6.3 and 3° angle. Prices are \$565 and \$750. Exakta Camera Co., Bronxville, N. Y.

Another telephoto for the same cameras is the Travegon f:4.5, 135mm imported by Agof-Schatz Lens Corp., New York City. It lists at \$49.95.

Canon has a new universal viewfinder and camera holder. The viewfinder has a range of from 35mm to 135mm and sells at \$43. The camera holder sells at \$12.70.



Canon also has announced a photomicrography unit for the Canon camera. It comprises a microscope adapter, side reflex viewer, slide tilting projector and power regulator. The power regulator sells for \$37, the other units for \$99.

PSA members who wish more information about products in this or past columns will find that the local photo dealer can often furnish literature. However, only the largest dealers can attempt to stock a complete line of all products, or even literature about them. If your dealer is not so equipped, the manufacturer or importer is always glad to furnish information about his products. If you can't find his address write him in care of the Journal.

EXHIBITIONS and COMPETITIONS

Salons

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

PSA Approved Salons

PSA (M,S,C,T,SS) M, 8, 88 class Sept. 4; C, T Sept. 11. Fee for prints, \$2.00. Exhibited Oct. 5-9 at PSA Convention in Drake Hotel in Chicago. Data: Miss Mary Akela, 2617 Hartwell St., Evanston, Ill.

GHEENT (M) Closes Sept. 12. Exhibited Oct. 24 to Nov. 7 in Ghent; Nov. 28-29 in Antwerp. Data: Julien Tack, Secy., Nieuwland 37, Ghent, Belgium.

MEXICO (M,T) M closes Sept. 21; T Oct. 2. M fee \$2.00. Exhibited Oct. 21 to Nov. 11. Data: Club Fotografico de Mexico San Juan de Letran 80 ter, Pinar, Mexico, D. F., Mexico.

WESTERN (M,C,S,T,L) Closes Sept. 25. Exhibited Oct. 14-30 at Art Gallery in Bath. Data: J. C. Newby, 13 Crescent Gardens, Bath, Somerset, England.

MACEDONIA (M,C) Closes Oct. 1, 1956. Exhibited in November. Data: Foto-Klub Vardar Skopje, Partizanska 16, Yugoslavia.

SANTIAGO (M,T) Closes Oct. 10. Exhibited in November. Data: Foto Cine Club de Chile, Huafrales 1223, Santiago, Chile.

SOUTHAMPTON (M,S,L,T) Closes Oct. 12. Exhibited Oct. 30 to Nov. 20 at Art Gallery. Data: C. Hosking, 115 Wilton Rd., Shirley, Southampton, England.

ARIZ. STATE FAIR (M,T) Closes Oct. 13. Print fee \$1.50. Exhibited Nov. 5-14. Data: Arizona State Fair, Phoenix, Arizona.

SOUTHEASTERN (M,S) Closes Oct. 13. M fee \$2.00. Exhibited Nov. 6-20 in Chamber of Commerce Bldg. Data: John H. Rauch, 216 E. Miller Ave., Orlando, Fla.

HONG KONG (M,C) Closes Oct. 13. Exhibited Dec. 6-11 at St. John's Cathedral Hall. Data: Tom Chan, 8 New Eastern Terrace, 2nd Fl., Causeway Bay, Hong Kong, China.

LUCKNOW (M) Closes Oct. 15. Data: S. H. H. Baroni, 55 Yehingpur, Allahabad 3, U. P., India.

VICTORIA (M,T) Closes Oct. 16. M fee \$1.50. Exhibited Nov. 14-21 at Arts Center. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

NEWCASTLE (M,A,S,C) Closes Oct. 20. Exhibited Nov. 20 to Dec. 11 at Municipal Art Gallery. Data: G. B. Barnby, 39 Ladykirk Road, Newcastle upon Tyne 4, England.

JAPAN (M,T) Closes Nov. 15. Exhibited in January in Tokyo and five other cities. Data: 15th Intl. Photographic Salon of Japan, The Asahi Shimbun Bldg., Yurakucho, Tokyo, Japan.

CUBA (M,T) Closes Dec. 2. Exhibited Dec. 10 to Jan. 20 at club. Data: Club Fotografico de Cuba, O'Reilly 366, alto, Havana, Cuba.

BENGAL (M,C) Closes Dec. 25. Exhibited Feb. 14-27. Data: B. K. Mukerjee, 24B Hindustan Park, Calcutta, India.

MUNICH (M) Closes Dec. 31. Data: Arbeitskreis Münchner Fotoamateure, Stein Strasse 17, München 8, Germany.

VALPARAISO (M,C,T) Closes Jan. 15. Exhibited in February. Data: Club Fotografico y Cinematografico de Valparaiso, Condell 1349, Valparaiso, Chile.

ARACAJU (M,T) Closes Jan. 20. No entry fee. Exhibited Mar. 1-20. Data: Hugo Ferreira, Sociedade Sesiopista de Fotografia, Caixa Postal 20, Aracaju, Sergipe, Brazil.

WILMINGTON (M,C,T) Closes Jan. 24. Fee \$1.00 plus return postage. Exhibited Feb. 13 to Mar. 6 at Society of Fine Arts. Data: J. H. Locker, Delaware Camera Club, P.O. Box 461, Wilmington, Del.

Other Salons

Not Approved by PSA

ZARAGOZA (M) Closes Sept. 15. Exhibited October 5-25. Data: Sociedad Fotografica de Zaragoza, Plaza de San 7, Bajos, Zaragoza, Spain.

PAKISTAN (M) Closes Sept. 15. Entry fee \$1.50. Exhibited in October. Data: Mahmud Haq, 215 Mitford Rd., Dacca, East Pakistan.

PERIGUEUX (M) Closes Sept. 15. Entries must be sent to registered post. Exhibited Oct. 17 to Nov. 7. Data: Dr. Jacques Merly, 27 rue de Metz, Perigueux, Dordogne, France.

COIMBRA (M) Closes Sept. 20. Exhibited Nov. 14 to Dec. 28. Data: Grupo Camara, R. Ferreira Borges, 117-2º-Dº, Coimbra, Portugal.

URUGUAY (M) Closes Sept. 20. Exhibited in October. Data: Hector Rosell, Foto Club-Uruguayo, 18 de Julio, No. 920, Montevideo, Uruguay.

ARGENTINA (M) Closes Sept. 30. Exhibited Nov. 15-27 at Witcomb Gallery. Data: Foto Club Argentino, Pirana 631, Buenos Aires, Argentina.

KENYA (M,S,C,T) Closes Nov. 14. Exhibited Dec. 7-19 in Memorial Hall. Data: R. J. Henderson, P.O. Kabete, Kenya, India.

LEVERKUSEN (M,C) Closes Jan. 22. No entry fee. Exhibited Mar. 5-19. Data: Dr. G. Grueb, Fotografische Gesellschaft, Leverkusen, Germany.

Color

All of the following apparently will meet requirements for Color Division recognition.

Coming Color Exhibitions

PITTSBURGH ALL COLOR, Sept. 17-29, deadline Sept. 7. Four slides, \$1. Four color prints, \$3. Forms: T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pa.

PSA, Oct. 6-17 deadline Sept. 11. Four slides, any size, \$1. Forms: Russell Kriete, 4949 Byron, Chicago 41, Ill.

TULSA, Oct. 11-18, deadline Sept. 30. Four slides, \$1. Forms: Joe Kennedy, 1629 Kennedy Bldg., Tulsa 3, Okla.

ARIZONA, Nov. 5-14, deadline Oct. 13. Four slides (to 4x5), \$1. Forms: Arizona State Fair, Phoenix, Ariz.

LUXEMBOURG, Nov. 9-21, deadline Oct. 18. Four slides, \$1. Forms: Rene Jentgen, 30 rue Felix de Blochausen, Luxembourg, Grand Duchy.

MISSISSIPPI VALLEY, deadline Nov. 3. Four slides (or four color prints), \$1. Forms: E. A. Tucker, 2625 Carter Ave., St. Louis 7, Mo.

VALPARAISO, February, deadline Jan. 15. Four slides, \$1. Forms: Carlos Quevedo, Condell 1349, Casilla 1907, Valparaiso, Chile.

MINNEAPOLIS, Feb. 8-11, deadline Jan. 17. Four slides, \$1. Forms: R. W. Swanson, Cinemart, 4233 Bryant Av. S., Minneapolis, Minn.

SANTIAGO, Nov. 13-28, deadline Oct. 18. Four slides, \$1. Forms: Foto Cine Club de Chile, Huafrales 1223, Oficina 16, Santiago, Chile.

VICTORIA, Nov. 14-21, deadline Oct. 16. Four slides, \$1. Forms: Frank Julian, 3930 Winton St., Victoria, B. C., Canada.

MEXICO, Oct. 21-Nov. 11, deadline Oct. 2. Four slides, \$1. Forms: Arturo Vivas S., Club Fotografico de Mexico, San Juan de Letran 80, 1er piso, Mexico 1, DF, Mexico.

Nature

KENTUCKY, 14th Annual, Closes Oct. 30. 4 slides and/or 4 prints and/or 4 sequences of slides or prints. Data: Kentucky Society of Natural History, Box 61, University of Louisville, Louisville 6, Ky.

10TH MISSISSIPPI VALLEY—Nature slides, 2x2 only. Color prints any medium. Fee \$1 each division. (No monochrome entries.) Closes Nov. 3. Data: N. A. Tucker, 2625 Carter Ave., St. Louis 7, Mo.

Stereo

PSA—4 American standard slides. \$1. Closes Sept. 4. Projection during PSA Convention. Data: Earle E. Krause, FSG, 5706 S. Harper Ave., Chicago 37, Ill.

SOUTHEASTERN, Closes October 13. Stereo slides (\$1) including Viewmaster. Exhibited November 6-20. Forms: John H. Rauch, 216 E. Miller Ave., Orlando, Florida.

LIGHTHOUSE, 6th Annual, Closes Nov. 13, fee \$1. Exhibited Dec. 4, 5. Data: Conrad Hodnik, Light-house for the Blind, 3323 West Cermak Rd., Chicago 23, Ill.

See also: Mexico, Royal and Pittsburgh.

PSA Competitions

Color Print Competition—Individuals, 4 prints any process, including hand coloring. No fee for CD members, others \$1. Medals and ribbons, written criticism if desired. Closes: Nov. 20, Feb. 20, May 20. Data: Joe E. Kennedy, 1629 Kennedy Building, Tulsa 3, Okla.

Nature Slide Competition—Individuals, 4 slides per person, previous winners not eligible, medals and ribbons. Closes Jan. 15, Apr. 15, Sept. 15. Data: Irma Louise Carter, 280 Strand, Manhattan Beach, Calif.

Nature Print Competition—Individuals, 4 prints, 5x7 to 16x20, any nature subject except previous winners. Medals and ribbons. Closing dates: Oct. 15, Feb. 15, May 15. Forms: Tom Fiehl, Trappo, Md.

Contests

National Airlines opened a contest on May 1 with Florida as the principal subject. Prizes will be Ascon cameras ranging from a Viking 6.3 to a Karomat F12, six cameras in all. Any number of pictures may be submitted but only one prize to a winner. To get details write National Airlines, 80 E. 42nd St., New York, N.Y.

1954 Music Photo Contest, \$250 first prize, photo must show amateur musicians with their instruments. Prints 4x5 or larger, any number of entries. Data from Philip Lesly Co., 109 W. Monroe St., Chicago 3, Ill. Closes Jan. 15.

Yachting Magazine marine photo contest has four classes, offers top prize of \$25 in each class, no prizes returned, prints not smaller than four nor larger than 10 inches. Closes Oct. 15, winners announced in Dec. issue. May use non-winners at space rates until July, 1955.

Golden Dog Research Center, 250 Park Ave., New York 17, N. Y. has announced its 1954 contest with top prize of \$500, second of \$250 and third of \$100. Entries which must be pictures of a dog or dogs, must be postmarked not later than midnight Sept. 10, 1954. A postcard to the Center will bring a copy of the rules and a booklet "Picture Your Dog" which has reproductions of contest winning dog photos.

Listing of contests in this column is free. We reserve the right to refuse listing to any contest which in our judgment exacts too much from the entrant for too little return.

Secretaries

Listings of salons and exhibitions in this page are subject to Division approval. Notices must be sent to the following:

Pictorial monochrome, Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.

Color slides, H. J. Jenson, FPSA, 2134 Concord, Chicago 47, Illinois.

Nature, Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Illinois.

Stereo, Dr. Frank E. Rice, APSA, Ste. 2050, 228 N. La Salle St., Chicago 1, Illinois.

Listings of intra-division competition and contests in which prizes are offered should be sent to the Editor, PSA Journal, 28 Leonard St., Stamford, Conn.

PSA SERVICES DIRECTORY

Listed here you will find practically every service offered by PSA and the Divisions and Committees. For detailed descriptions see the Member's Manual and the various Division Service Bulletins. The person named in this list is not necessarily the Director, it is the person to be contacted for information about the service. If you do not receive a reply to your inquiry within a reasonable time write the Division Chairman about Division services or PSA Headquarters in Philadelphia about PSA services. Division Chairmen are listed in the Board of Directors on page 2 of every issue and their addresses are in the Membership Directory.

Questions relative to receipt of Society publications should always be addressed to Headquarters since all mailing is done from there and editorial personnel of the Journal, PS&T and the Division Bulletins must forward all such inquiries to Headquarters.

If we have inadvertently omitted the listing of any service the director of the activity should notify the Editorial Office at once so we may include it in the next issue.

This listing will appear every month.

PSA Services

Camera Clubs—Fred W. Fix Jr., APSA, 5956 Sheridan Rd., Chicago 40, Ill.
Chapters—W. E. Chase, APSA, 600 Missouri Pacific Bldg., 11th & Olive Sts., St. Louis 3, Mo.
National Lectures—Maurice H. Louis, APSA, 333 W. 56th St., New York 19, N. Y.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tops (Invitational Exhibits)—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.

PSA Publications

(All inquiries about circulation should be addressed to PSA Headquarters, 2095 Walnut St., Phila. 3 Pa.)

Editors:
PSA Journal—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.
PS&T—Paul Arnold, Hon. PSA, APSA, 26 Hutchins St. S., Binghamton, New York
Color Division Bulletin—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago, 47, Illinois.
Motion Picture News Bulletin—James P. Doherty, 48 Westwood Dr., E. Rochester, N. Y.
Nature Notes—Alfred Rento, 3456 SE 14th, Bellevue, Wash.
Pictorial Division Bulletin—Mary Abele, 2617 Hartwell St., Evanston, Illinois.
Stereogram—Paul I. Wolty, APSA, P.O. Box 332, 104 N. M in St., Butler, Pa.
Technical Division Newsletter—R. C. Hakanson, 10122 Lake Shore Blvd., Cleveland 9, Ohio.
Camera Club Bulletin—Maurice H. Louis, APSA 333 W. 56 St., New York 19, N. Y.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership is \$1 per year in addition to PSA dues.)

Color Division

All

Hospital Project—Send slides to Karl A. Baumgarten, APSA, 621-19th Ave., San Francisco 21, Calif.
 —To "adopt" a hospital, information from Howard Miller, 59 Indian Hill Road, Winnetka, Illinois.
CD Membership Slide—Dennis Pett, RR2 Nashville Rd., Bloomington, Ind.
Top Recorder Dept.—Dennis Pett, RR2 Nashville Rd., Bloomington, Ind.

Individuals

Slide Circuits—R. B. Horner, APSA, 2935 Rosemont, Chicago, 43, Illinois.
International Slide Circuits—John Modderidge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
Slide Study Groups—Dennis W. Pett, RR2 Nashville Road, Bloomington, Ind.
Instruction Slide Sets—Mrs. Andrea Robinson, P.O. Box 1838, Miami, Arizona.
Color Print Competition—Joe E. Kennedy, 1029 Kennedy Bldg., Tulsa 3, Oklahoma.
Color Print Set—Harrison Sayre, 211 Westwood Rd., Wardour, Annapolis, Md.
Color Print Circuits—Harrison Sayre, 211 Westwood Rd., Wardour, Annapolis, Md.
Hand Colored Print Circuits—James Archibald, 36 Henrietta Blvd., Amsterdam, N. Y.
International Slide Competition—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.
Permanent Slide Collection—George F. Johnson, APSA, Forestry Bldg., State College, Pa.
Library—Paul J. Wolf, APSA, 811 Bronx River Rd., Bronxville 8, N. Y.
Technical Service—W. K. Razworthy, APSA, 2741 S. 59th Ave., Cicero 50, Illinois.

Clubs

Hospital Project—Howard Miller, 59 Indian Hill Rd., Winnetka, Illinois.
Judging Service—East: Charles A. Kinsley, APSA, 423 Colebrook Dr., Rochester 17, N. Y.; Central: Fred T. Richter, 819 Beach Ave., LaGrange Park, Illinois; West: Charles H. Green, 19261 Lind Vista Ave., Los Gatos, Calif. (Inc. Canada, Alaska & Hawaii).
Exhibition Slide Sets—This service obtained from some sources listed under "Judging Service".
Slide Set Directory—Dr. S. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.
International Slide Set Exchange—Frank B. Bayless, 120 Cowell Ave., Oil City, Pa.
Color Slide Circuits—Mrs. Vella Finne, APSA, 1427 E. Fourth St., Long Beach, Calif.
National Club Slide Competition—Merle S. Ewell, APSA, 1422 W. 49th St., Los Angeles 62, Calif.
Color Print Sets—Miss Louise Keller, 1929 E. Salano Drive, Phoenix, Arizona.
Pictorial Chicago Project—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Miss Alice C. Hoffman, 885 S. Lucerne Blvd., Los Angeles 5, Calif.
Book and Film Library—
Film Review Service—Alfred S. Norbury, 1526 Harrison St., Kansas City 9, Mo.
Technical Information—Vincent H. Hunter, FPSA, Route 1, Box 48, Brush Prairie, Washington.

Nature Division

All

Print Contest—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.
Slide Contest—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.
Instruction Slide Sets—Ludwig Kramer, Cottage School Pleasantville, N. Y.
Exhibition Slide Sets—Harry L. Gebhardt, 212 W. 21st St., Erie, Pa.
Print Sets—Howard E. Foote, APSA, 722 W. 168th St., New York 32, N. Y.
Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.
Slide Study Circuits—Alfred W. Cooper, P.O. Box 379, Worland, Wyoming.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 219 Sugarloaf St., Port Colbourne, Ontario, Canada.
Print Competition—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Michigan.
Slide Competition—Irma Louise Carter, 2900 Strand, Manhattan Beach, California.

Clubs

Hospital Slide Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.

Pictorial Division

Individual

American Portfolio—Miles R. Blech, 904 Evanston Drive, Jackson, Michigan.

International Portfolio—Col. Charles J. Perry, APSA, 7411 Ryan Road, El Paso, Texas.

Star Exhibitor Portfolio—
Portrait Portfolio—Frederic Calvert, 28 E. Fourth St., Chester, Penna.

Portfolio Medal Award—
Award of Merit—Glenn E. Dahlby, 419 S. Taylor Ave., Oak Park, Illinois.

Personalized Print Analysis—Dr. John W. Super, 4119 Waverly Ave., Detroit 4, Mich.

Salon Workshop—C. Jerry Derbes, 128 W. Northside Dr., Jackson, Miss.

Salon Labels—Miss Stella Jenks, APSA, 6 N. Michigan Ave., Chicago 2, Illinois.
Pen Pals—Frances Hajicek, 7107 South Bennett Ave., Chicago 49, Illinois.

Clubs

Portfolio Clubs—Sten T. Anderson, APSA, 3247 Q. St., Lincoln 3, Nebraska.
American Exhibits—East: Robert W. Keith, 7125 East End Ave., Chicago, Ill. Central: Ray F. Schwab, 7414 N. Damen Ave., Chicago 45, Ill. West: M. M. Deaderick, APSA, 5556 Canino Dr., Carpinteria, Calif.
Club Print Circuits—George F. Munt, 37 Homestead Place, Bergenfield, N. J.
Club Print Judging Service—Don E. Haase, 3005 Teton St., Boise, Idaho.
International Club Print Competition—Vernon N. Koning, 2527 Creighton Ave., Baltimore 15, Md.
International Exhibits—Eastern: Luther A. Clement, c/o Rohm and Haas Co., 5000 Richmond St., Philadelphia 37, Penna. Central: Orin Gollnick, 354 South 21st St., La Crosse, Wis. Western: Miss Mary K. Wing, 4088 Fourth Ave., San Diego 3, Calif.

Portfolio of Portfolios—James T. Johnson, 1712 Calle Corro, Santa Barbara, California.
Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
Salon Instruction Sets—Raymond S. Cannon, 304 Pecos Road, Parkdale Addition, El Paso, Texas.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorensen, 119 E. Andrews, Fresno, California.
Individual Slide Competition—Frederick T. Wiggins, Jr., 438 Mescham, Park Ridge, Illinois.
Slide Circuits—James W. Stower, The Detroit Times, Detroit 31, Michigan.
Large Size Stereograms—Wheeler W. Jennings, 124 Lucado Way, St. Petersburg, Florida.
Slides for Veterans—George Towers, 19635 Rogge, Detroit 34, Michigan.

Clubs

Club Slide Sets—Earle E. Krause, 5706 S. Harper, Chicago 37, Illinois.
Instruction Set—Earle E. Krause, 5706 S. Harper, Chicago 37, Illinois.

Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Itasca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers programs.

Technical Information—Don J. Mahler, Nels Park, Cleveland 12, Ohio.

Traveling Exhibits—John F. Englert, 853 Washington Ave., Rochester, N. Y.

Activity Directors are requested to promptly notify the Journal of any corrections and additions to this listing.

McFerran Appointed

Robert L. McFerran, FPSA of Minneapolis has been appointed Personnel Assistant to the President. Bob's new job will be to fit job seekers into the niches where their services will help PSA the most and at the same time assure helpers of the kind of work they like. Applicants for PSA jobs will outline the type of work they can do best and Bob will find an activity at PSA, Division, District or community level that needs filling.

Cinema Clinic

Conducted by George W. Cushman

Sunlight and Color

Most color enthusiasts who shoot color film are very critical about the trueness of the color reproduced on the screen and are quick to criticize the film and its manufacturer if the color isn't exactly as it was in true life.

One thing about this trouble, it is either the manufacturer's fault or the photographer's.

First, let's briefly describe the manufacturer's troubles, for they are definitely less than those of the photographer's, and they result fewer times, also.

The preparation of color film is, as we all know, a very involved process requiring exact measurement and control every step of the way. The manufacturer uses every precaution, and thoroughly tests every "batch" of color film before he will allow it to be shipped from the factory. Many times a batch that has "gone wrong" in production is completely dumped in preference to letting it be sold to you with disastrous results all around.

Also, the developing can be faulty. Here again extreme caution is used, and one false move can ruin a lot of precious movie film.

But there the manufacturer's contribution to inferior results ends. Nine times out of ten the trouble is yours, and it is worth your time to learn and to study what failings you have as a color photographer and how you can correct them.

It has always mystified me why it is that amateur color photographers take a careful light intensity reading with a meter and set their lens accordingly, but never give any thought as to the color characteristics of that light.

What color photographers don't seem to realize is that color film is manufactured to reproduce reflected light from a certain source giving off a certain color. Photofloods, for example, give off a definite yellow light. Indoor color film is manufactured to be used with photofloods as the main source, and all reflected light from that source on no matter what color will reproduce correctly.

When the light source changes in color, true reproduction cannot be expected.

Now then, when it comes to sunlight, who can say what true sunlight is? For sunlight changes by the hour—and atmospheric conditions can also change the color of sunlight.

Obviously no color manufacturer can put out a hundred different color films, each designed to be used under varying light conditions. And even if he did, and you studied for a year in order to know the true light conditions at any given time, you would just get your camera loaded and the light would change.

So what does the manufacturer do? He has adopted a "standard" sunlight condition and has manufactured his film to meet it. This "standard" condition is met from about

two hours before noon and two hours after noon on a cloudless, haze-free, fog-free day. Under such conditions, pictures properly exposed should give a correct color reproduction.

Now then, how many times do you shoot your color films at that time of day and under those perfect conditions? Very seldom.

So often we take a vacation, visit a famous spot, and want to shoot movies of it in color. It is late in the day, there is some cloudiness and a high fog. The color looks good to the eye, and we shoot a few frames.

On the screen the color is not true. Should we blame the manufacturer? Of course not. What could we have done?

Not much. We could not wait a week for a perfect day. We could use a color meter and measure the color "temperature" of the light, and place the correct color filter in front of the lens to correct for the faulty sunlight. But this is a somewhat intricate procedure which we shall not discuss now.

There are many things that enter into true color recording. If, for instance, you stand a young lady beside a red brick building and take a color picture of her, you will be puzzled as to her reddish complexion and she will say "My dress isn't that color." Yet you took the picture in sunlight and during the noon hours on a clear day.

The mass of red brick served as a reflector and threw an overabundance of red light on your subject. This often happens, and it is something to be kept in mind at all times.

Many amateurs complain because the shadows in their snow pictures are blue. Why complain? Snow shadows are always blue, on a clear, sunlight day. So why complain when your color film records the shadows as they actually are. In this case the trouble is with you. Who looks at a snow shadow on a clear day? The next time snow is on the ground and the sun is shining brightly in a clear blue sky, study the shadows for a moment and you will see that the shadows in snow are very definitely blue.

So, remember that your color film records what is actually there, and not what you may have forgotten to notice or something you don't normally see.

As the sun sets in the west, beginning about two hours before sunset, the actinic rays (meaning the blue light rays) fade rapidly, leaving the sun more red than normal. This means sunlight at this time of day is more reddish than normal, and pictures taken late in the day therefore have an unnatural reddish hue. (Ed. Note: But ain't it purty? Especially in the desert.)

The same condition does not exist as strongly in the early morning, and it is for this reason that the professionals usually prefer to shoot their sunset shots early in the morning since light conditions are more nearly normal as is the color reproduction.

Some scenes do not depend upon correct

color reproduction to be satisfactory. This is especially true of sunsets. In the first place they are never twice the same, and from the time the scene is taken until the film comes back from the developing laboratory you will have forgotten the exact coloring anyway. Furthermore, no one in your audience will have seen the sunset so they won't know whether it was true to the scene or not, and will accept it as it is without trying to pass judgment on its authenticity.

Color in scenes taken at this time of day can be changed somewhat by altering the exposure. Clouds which are pink at sunset will appear to be red if underexposed one or two stops. And, conversely, a reddish hue at this time of day can be lightened in color by overexposing a stop or two.

Also, blue skies can be darkened or lightened by the same process, and experimentation on exposures at sunset will prove not only interesting as to the results, but will teach the photographer a lot about the effect of exposure increase and decrease on the resulting color.

When we photograph people we want the flesh tones and colors in the clothing to be as natural as possible.

Two factors control a result of this kind: Correct exposure and proper color of the light source. If the light source is sunlight, then as mentioned earlier, a clear day with outdoor type color film is required, with the exposure being made during mid-day.

If the light source is photoflood illumination, correct exposure is again important, as is the correct color value coming from the lamps, and photoflood type color film. If the voltage is too low or too high, the lamps will not be giving off their correct color value. Also, if the bulbs are pretty well used, their color value may be off.

Projection conditions also have a bearing on the proper reproduction of color movies. If the projector is too close to the screen for the size of the projection bulb used, the colors will appear to be light and washed out. If the screen is too far away the colors may appear dull and dark.

An old or dirty screen may have become discolored (and dare we mention the fellow who showed his films on a cream-colored living room wall and complained that his color wasn't true?)

The projection bulb may be old and discolored, and some early projection lenses had a yellowish tinge which were o.k. for black and white filming, but for color they were not satisfactory. Luckily, this condition does not exist with lenses made today.

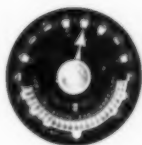
All of these factors play an important part in the proper recording and reproduction of color. If the manufacturer makes a mistake, he will usually write you about the fact and replace your film with fresh stock.

But 99 times out of a hundred it is carelessness on the part of the photographer when colors are not true. All of these factors have a bearing on good color reproduction, and it is hoped those who read these words will keep them in mind and try to make every color shot as nearly perfect as possible, thereby not only getting a pleasing, true-to-life rendition of the color, but getting the most out of his color film and the hobby as well.

BE PROUD OF YOUR

Colors

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Exclusive A and C positions on the dial give the safe working range of color film . . . enabling you to quickly fit each scene to the film for true colors every time.

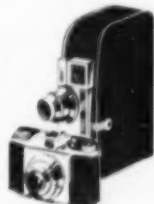


Highly directional and cone shaped viewing angle enables you to measure your object without having extraneous light from side or above adversely affect your readings.



You get *accurate* readings with separate, readable scales for both high light and low light. Note lack of congested numbers . . . how easy it is to read even as low as 1/5 ft. candle.

The Master's exposure dial makes it the truly universal meter . . . for all types of cameras and all film. Has *all f* stop and shutter markings.



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Man's Camera...

A RUGGED FELLOW, this Kodak Chevron Camera—a good friend who will never let you down. Give him the toughest jobs you have. He'll handle them and come back for more.

The Chevron's eye is a sharp-cutting Kodak Ektar $f/3.5$ Lens, ready to give you the crispest, cleanest $2\frac{1}{4} \times 2\frac{1}{4}$ -inch negatives and color transparencies yet. The Chevron's rangefinder measures distances with an accuracy you must see to believe. That direct eye-level viewfinder angles down for you from a high viewpoint, or angles up

from a low crouch with equal ease. That 11-setting shutter stops action for you with sizzling $1/800$ -second exposures.

Weather? The Chevron operates with ball-bearing smoothness in hottest summer and coldest winter. *Weight?* Less than a top-class $2\frac{1}{4} \times 2\frac{1}{4}$ reflex, yet the Chevron is sturdy as a rock, built for a lifetime.

Go meet the Chevron at your Kodak dealer's. If you're serious about photography—if you value precision and performance—the Chevron is the companion for you. It's a man's camera.



SPECIFICATIONS: Kodak Ektar 78mm $f/3.5$ Lens, Lumenized, click stops to $f/32$. Kodak Synchro-Rapid 800 Shutter, gear-train retard, presetting, 1 second to $1/800$ and "B," with flash synch for F, M and X sources. Split-field lens-coupled rangefinder; direct, optical eye-level viewfinder with automatic parallax correction. Focusing, $3\frac{1}{2}$ feet to infinity. Ball-bearing lifetime-lubricated focusing mount. Takes all 620 roll films; with \$4.75 adapter, all 828 miniature roll films. Die-cast aluminum-alloy body, chrome and black trim, scuff-resistant Kodadur covering. Price, \$198.50, includes Federal Tax, is subject to change without notice.

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EASTMAN KODAK COMPANY, Rochester 4, N. Y.